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INDEXES AND A HISTORICAL APPENDIX

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BY

ERNEST A. BAKER, M.A. (LOND.)

EDITOR OF "HALF-FORGOTTEN BOOKS"

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FOR LAWYERS AND TYPE WRITING CONTESTANTS

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PREFACE.

The object of this book is to supply a fairly complete list of the best prose fiction in English, including, not all that interests students, but all that the ordinary reader is likely to care about, with as much description of matter and style, for the guidance of readers, as can be condensed into a few lines of print for each book. It does not claim to be a bibliography. This would have involved reference to the actual title-pages of first editions; such bibliographical accuracy is not necessary in a mere guide for readers. Long titles are usually abbreviated; sub-titles, when they are descriptive, often appear in the note. The entries are arranged first in main divisions according to nationalities of writers, and then in the chronological order of publication, so far as consists with easy reference. Consequently this should be a useful work of reference for students of literary history. It may be thought that the recent periods are numerically over-represented as compared with the earlier, even if we have regard to the immensity of the modern "output" of fiction. No doubt this is so, if we pay strict attention to literary merit; but every age is naturally most interested in contemporary writers. In a future edition, doubtless, a large proportion of these recent authors will drop out, and their places will be occupied by others quite as ephemeral.

In the notes, the aim has been to subordinate criticism to description. The annotator has not sought to appraise the literary value of the books dealt with. Yet, in order to convey as clear an impression as he was able of the particular species, character and style of each Novel, he has not refrained, where he has thought it needful, from offering what may be considered as critical observations on books and authors. In trying to differentiate the

kinds in such a heterogeneous class of literature as goes under the head of the Novel, this was unavoidable; nor is it possible to describe a work of literary art without using the phraseology of literary criticism. He has also exercised the functions of a critic so far as to indicate masterpieces and peculiarly representative works, by means of an asterisk; and, indeed, merely to select a few thousand Novels from the legions upon legions that have issued from the press is in some degree to usurp the same privileges. Nevertheless, he is far from desirous of inflicting his particular likes and dislikes upon those who may use this work as a guide, since nowhere is it more impossible than in the domain of imaginative literature for one man or one body of men to draw up a general scale of relative excellence.

To the main body of the work is added a Historical Appendix, which aims to exhibit, in as close relation to the exact periods dealt with as could be determined, all the works of fiction that throw light upon the past, not merely on its historical events, but upon its types of people, manners, modes of living, and ways of thought. This Appendix is to some extent an index to the body of the work, and gives references thereto; it does not, as a rule, repeat entries of books by contemporary authors. A large number of books for young people are included in it; and it will probably be of most use in the selection of books for the young, who must get a living idea of the past before they can get a correct one.

The Subject Index consists largely of references to actual things, persons and places, which are, to put it strictly, outside the sphere of fiction. Practical reasons have made it inadvisible to include many of the most characteristic topics of the Novel. One may lay it down as a general rule that the most important works of fiction have no definite particulars that need to be indexed. The great novels are not topical.

The author owes his grateful thanks to several gentlemen, without whose counsel and aid his task would have been well-nigh impossible. First and foremost to Mr. Swan Sonnenschein for his shrewd advice and sedulous revision of both copy and proofs, and for his valuable contributions to the "Historical Appendix"; to

Mr. Henry Bond, Borough Librarian of Woolwich, for assiduous help, particularly in preparing the first sketch of the Guide; to the Dean of Ely for putting at the author's disposal a quantity of historical material; and to Mr. George Iles, editor of several excellent readers' guides, for spontaneously offering the right to reproduce any part of his "List of Books for Girls and Women". Other friends have contributed useful notes, including Mr. J. D. Brown, Borough Librarian of Finsbury, and M. Leon Russeil of Châtellérault.

An undue quantity of errors has crept in through the length of time taken in printing, and also through the belated insertion of entries relating to recent books. Thus a coadjutor inserted a description of an American novel, *Jock o' Dreams*, after it had been described under the English title, *The Real World*. *The Begum's Daughter*, and *Zachary Phips*, on page 273, are by Edwin Lassetter Bynner, and the novel by Molly Elliot Seawell on page 218 should have appeared on page 318.

E. A. B.

A.—ENGLISH FICTION.

I. FIFTEENTH CENTURY.

Anon. Gesta Romanorum. c. 1440.

A collection of stories translated from the Latin at end of 13th century. Many are of Eastern origin, others are anecdotes of Roman history; but all are more or less transformed by the mediæval imagination and usually endowed with a Christian moral. Stories of the Virgin, beast fables, miracles, germs of Shakespeare's plots and La Fontaine's stories, are among the multifarious contents. [*Latin Text:* *rec. H. Oesterley, 15m. Berlin 1872; rec. A. Keller (Bibl. d. deutsch. National-Liter.), 5m. Quedlinburg 1841; rec. W. Dick, 6m. Leipzig 1890. *English Translation:* by Rev. C. Swan (1824), 5/- Bohn's Lib. 1877, re-ed. Thos. Wright, 7/6 Chatto; *Abridged:* 2/6 Sonnenschein; (World's Classics) 2/- (50c.) Putnam.]

Caxton, William [c. 1422-91] (tr.). The History of Reynard the Fox. 1481.

A Low-German fable or beast-epic which had European currency in the Middle Ages. Complaints are made in the Lion's Court against Reynard for roguery and insolence, but by craft and eloquence he evades them, and afterwards wins in the trial by combat. A comic mirror of the period, full of satire on roguish and sensual priests, and the like; not pure allegory, but deeply humorous and ironical. [ed. Joseph Jacobs, *subscr.* 7/6 Nutt 1893; ed. Wm. Morris, *o.p.* Kelmscott Press 1893. Free rendering of Caxton's Transl., ed. F. S. Ellis, 25/- net 4to Nutt 1894.]

Malory, *Sir* Thomas. *Le Morte d'Arthur: Sir Thomas Malory's Book of King Arthur and of his Noble Knights of the Round Table. (Caxton) 1485.

A redaction of the Arthurian legends to which Geoffrey of Monmouth had given currency in his *History of the British Kings* (1139). A storehouse of knightly tales of adventure, feats of arms, wizardry and enchantments, and also of love tales exhibiting much of the sophistry and scholastic subtleties derived from Ovid's *Art of Love*. Caxton regarded it as a handbook to the manly virtues of mediæval chivalry. Written in simple Saxon prose, not so archaic as to cause difficulty. [ed. H. O. Sommer, 3 vols. 50/- net Nutt 1889-91; ed. E. Rhys, ill. Beardsley, 2 vols. 35/- net Dent ($12 Macmillan, *N. Y.*) 1893-4; ed. Thos. Wright (1858), 3 vols. 10/6 Gibbings 1897; ed. Sir E. Strachey (Globe Edn.), 3/6 ($1.75) Macmillan 1868; ed. Gollancz, 4 vols. ea. 1/6 net Dent (ea. 50c. Macmillan, *N. Y.*) 1897; ed. Pollard, 2 vols. 7/- net ($3) Macmillan 1900. *Abridged:* ed. E. Rhys, 2 vols. 3/- W. Scott 1892. *Selns.*, ed. A. T. Martin, 2/6 (50c. Macmillan.]

II. SIXTEENTH CENTURY.

GREENE, ROBERT [c. 1560-1592]. Pandosto, the Triumph of Time; or, the Pleasant History of Dorastus and Fawnia. 1588.

A pastoral, written in the Euphuistic style, and used by Shakespeare as material for *A Winter's Tale*. Plot, scenery, and characters, with the chronological and topographical mistakes, are all reproduced there. [In vol. iv. of *Works*, ed. by Grosart, 15 vols. (Huth Library) 1881-6.]

Menaphon. 1589.

A pastoral story of the conventional kind: shepherds, princesses, and knights engaged in amorous adventures in Arcadia; particularly full of songs and snatches of verse. [In vol. vi. of *Works*.]

Philomela; or, Lady Fitzwater's Nightingale. 1592.

Another Euphuistic romance. The chastity of a Venetian lady is treacherously put to the test by her husband. She is afterwards banished and suffers many perils and privations; but maintains her virtue inviolate, and after her husband's death lives honourably as his widow. Such exalted idealism is in strange contrast with the writer's own profligacy. [In vol. xi. of *Works*.]

LODGE, THOMAS [c. 1557-1625]. Rosalynde: Euphues' Golden Legacie. 1590.

A pastoral idyll, the most famous of the imitations of Lyly, and noteworthy as the source of Shakespeare's *As You Like It*, which closely resembles it in plot and characters. [Cassell's National Library, 3d., cloth 6d.]

LYLY, JOHN [155$\frac{3}{4}$-1606]. *Euphues, the Anatomy of Wit. 1579.

Euphues and his England [*Sequel*]. 1580.

A didactic story, aiming to delineate the ideal gentleman, action being subordinated to moral discourse: the book was addressed especially to ladies. Euphues, an Athenian gentleman, goes to the Court of Naples, and in the sequel to England, and has amorous adventures with several ladies, whom he woos, orally or by letter, in the novel style for which the book is famous. It is a highly artificial diction, full of antithesis and alliteration, adorned with fanciful and eccentric similes and elaborate references to mythology and an unreal natural history. Euphuism set the fashion for many years in courtly speech and literature, and is parodied by Shakespeare, by Scott in the *Monastery*, and elsewhere. [Arber's Reprint of both (1869), 4/- net Constable 1900.]

MORE, *Sir* THOMAS [1478-1535]. *Utopia; translated by Raphe Robynson. 1516.

Published in Latin at Louvain, the satire making it dangerous to publish in England. The author meets a comrade of Amerigo Vespucci, who has visited the isle of Utopia—Nowhere—and contrasts its perfect government with the deplorable state of England. In Book I. a condemnatory picture is drawn of English society, finance, laws, luxury of the rich and misery of the labouring class, a picture touched in with humorous satire. In Book II. the Utopian system is expounded—national education, sanitary laws, limited hours of labour, ethical philosophy—a socialist system, prophetically modern. [1/6 net Dent (50c. Macmillan, *N. Y.*) 1898; 1/6 W. Scott; Arber's Reprint (1869), 1/- net Constable 1900; ed. J. R. Lumby, 3/6 Camb. Press 1879; ed. H. Morley, 1/- Routledge 1885; Cassell's Nat. Lib., 3d., cloth 6d.]

NASH, THOMAS [1567-1601]. The Unfortunate Traveller; or, the Life of Jack Wilton. 1594.

One of the earliest rogue novels inspired by Spanish picaresque romances. Jack is a page who, in the time of Henry VIII. and Francis I., travels over

Europe, has many escapades and adventures, and after a chequered career returns in triumph to England. Tragic and horrible, as well as comic episodes; realistic descriptions of foreign countries and strange spheres of life, in the style so well exemplified by Defoe; also character-sketches of a humorous kind: many historical personages are introduced. [ed. with *Essay on Life and Writings of Nash* by Edmund Gosse, 7/6 Chiswick Press 1892.]

PAINTER, WILLIAM [1540-94]. The Palace of Pleasure. 1566-7.

Stories translated from Boccaccio, Bandello, Ser Giovanni, Straparola, Guevara, Marguerite of Navarre, etc. The Elizabethan dramatists quarried many of their plots here; e.g., *Romeo and Juliet*, *All's Well that Ends Well*, and *Measure for Measure*, were founded on these stories. [ed. Joseph Jacobs, 3 vols. 50/- net Nutt 1890 (a *verbatim* repr. of Haslewood's Edn. of 1813).]

SIDNEY, *Sir* PHILIP [1554-1586]. The Countess of Pembroke's Arcadia. 1590.

A rambling pastoral romance, classical in subject, Gothic in manner. There are numberless digressions, but the main story recounts the adventures of two shipwrecked princes, who in disguise woo the daughters of Basilius, King of Arcadia, and set in motion a wonderful train of events that are to fulfil a certain oracle. Many descriptions of beautiful landscapes, studied from the surroundings of Wilton House, moving anecdotes like *Argalus and Parthenia*, tournaments, heroic exploits, and rustic interludes meant to be comic; all these are written in an involved, poetical prose, interspersed with verses, and abounding in "purple patches". The personages are often moral exemplars, and a didactic purpose is manifest. [Photographic Reproduction of 1st edn., ed. H. O. Sommer, 42/- Paul ($12.50 Scribner, *N. Y.*) 1892. Abridged, 6/- Low 1893.]

III. SEVENTEENTH CENTURY.

BACON, FRANCIS, *Baron* Verulam, *Viscount* St. Albans [1561-1626]. The New Atlantis. 1635.

Certain voyagers discover an unknown land in the Pacific inhabited by a people of higher civilisation than that of Europeans. In this unfinished tale Bacon embodies much of his philosophy, and makes suggestions, such as the utility of scientific academies, that have borne fruit since; it is also a good example of his English prose. [1/- Ward & Lock 1877; Cassell's Nat. Lib., 3d., cloth 6d.; ed. Smith, 40c. net Macmillan, *N. Y.*]

BARCLAY, JOHN [1582-1621]. Argenis; or, the Loves of Poliarchus and Argenis. 1611.

A political allegory, written originally in Latin. Barclay reconstructs the map of Europe, and, giving classical names to the important personages of the era of the religious wars, weaves an elaborate and perplexing romance full of surprises and of double meanings.

BEHN, APHRA [*née* Johnson; 1640-1689]. Oroonoko; or, the Royal Slave. 1698.

Oroonoko, a young negro chief, and Imoinda his bride are torn apart by his tyrant grandfather. Oroonoko is kidnapped and taken to Surinam as a slave, and heading a revolt there is put to death with horrible tortures. Founded on similar events witnessed by the authoress; though the hero is idealised into a civilised and well-educated noble. [*Plays, Histories and Novels*, 6 vols. 52/6 Pearson 1871.]

The Wandering Beauty.

Adventures of a young lady who runs away from home, and in disguise goes into service in a distant county, where a rich young knight falls in love with and marries her. She returns home in triumph, and surprises her husband with the wealth and position of her parents. [In *Plays*, etc.]

The Unfortunate Happy Lady.

A young man of detestable morals plots his sister's ruin, but is defeated by the prompt succour of a gentleman who, after numerous misfortunes and perils, becomes her husband. A deplorable, though comparatively inoffensive, picture of corrupt manners. [In *Plays*, etc.]

BUNYAN, JOHN [1628-88]. *The Pilgrim's Progress. 1678-84.

Written in prison between 1660 and 1672; a religious allegory narrating the toils and trials of the Christian's mortal life under the guise of a journey from the City of Destruction to the Celestial City. Told in the *purest* and *simplest* prose; realistic in the use of scenes from English provincial life and in the presentment of familiar types of human nature. [Facsimile of 1st edn. (1678), 2/6 Stock 1894. Critical Text, ed. J. Brown, 5/- Hodder 1886; ed. E. Venables (with *Grace Abounding*), 3/6 Clar. Press (1879) 1901; "Thumb Edn." of same, 1/6 1896; Golden Treasury Edn., Macmillan 2/6 net ($1) 1862; ed. G. Offor, 2/- Bliss 1897; 1/6 net (Temple Classics) Dent (50c. Macmillan, *N. Y.*) 1898.]

The Life and Death of Mr. Badman. 1680.

A counterpart to the *Pilgrim's Progress*: follows the career of a sinner to perdition. Has many digressions interspersed, dialogues between Mr. Wiseman and Mr. Attentive, etc. A realistic tale of the rude country life of Charles the Second's time, with moral attached.

The Holy War. 1682.

Pure allegory again: the strife between celestial and infernal hosts, led respectively by Prince Emmanuel and Diabolus, for the City of Mansoul. The sects inside and outside of the Anglican church are all represented in the struggle, which turns largely on quibbling points of doctrine. [ed. J. Brown, 5/- Hodder 1887; ed. Mabel Peacock (with *The Heavenly Footman*), 3/6 ($1.25) Clar. Press 1892; 1/- R.T.S.]

HARRINGTON, JAMES [1611-1677]. Oceana. 1656.

Half a romance, half a treatise on government. The account of his fictitious commonwealth, particularly the debates and the sketches of statesmen, have some humorous touches; but the main part is grave theory enforcing such principles as a maximum allowance of landed property, election by ballot, etc., derived from Venice and Sparta. [ed. H. Morley, 1/- Routledge 1887.]

IV. EIGHTEENTH CENTURY, DOWN TO 1750.

ADDISON, JOSEPH [1672-1719]. The Spectator. 1711-4.

The *Spectator* contains many satirical pictures of society, moral apologues, and character-sketches knit into a kind of memoir, such as that of Sir Roger de Coverley; all of which were important as aiding the development of the novel towards delineation of real life. [8 vols. 24/- net Dent 1897; ed. G. A. Aitken, 8 vols. (vol. viii. = Index) 56/- net Nimmo ($12 Scribner, *N. Y.*) 1897-8; ed. H. Morley, with good Index by Wheeler, 2/6 Routledge (1889) 1895; (Bohn's Lib.), 3 vols. each 3/6 Bell (each $1 net Macmillan, *N. Y.*). *Selections*, ed. T. Arnold, 4/6 Clar. Press 1881; ed. K. Deighton, 2/6 (40c.) Macmillan; ed. H. Evans, 2/- Blackie 1897.]

CARLETON, *Capt.* GEORGE. The Memoirs of an English Officer. 1728.

More probably authentic memoirs, though it was long put down as one of Defoe's fictions. A realistic narrative of the wars, particularly of the Earl of Peterborough's daring but unfortunate campaign in the Peninsula.

DEFOE, DANIEL [1663-1731]. *Robinson Crusoe. 1719.

Founded on the actual experiences of Alexander Selkirk, cast away on an uninhabited island. A minutely circumstantial account of the shipwreck, the escape to the isle, and the methodical industry wherewith the solitary makes himself a comfortable home. The infusion of minute particulars is meant to enforce belief and so to ensure the reader's poignant sympathy with Crusoe in his labours and difficulties. A book that has been a model for realistic romances ever since. [ed. H. Kingsley (Globe Edn.), 3/6 Macmillan 1879; ed. J. W. Clark (Golden Treasury Series), 2/6 net ($1) Macmillan 1868; 2/6 Sands 1899; ed. Aitken, 3 vols. 7/6 net Dent ($3 Macmillan, *N. Y.*) 1895-6; ill. by Brock, 2/6 Nisbet 1898.]

Memoirs of a Cavalier. 1720.

Military journal of the wars in Germany under Gustavus Adolphus and in England under Charles I. [1632-48]; rather history than romance, and possibly based on a stray MS., which seems to be quoted freely, thus accounting for various slips. The hero probably Andrew Newport, whose father became Lord Newport. [2/6 net Dent ($1 Macmillan, *N. Y.*) 1895.]

Life, Adventures and Piracies of Capt. Singleton. 1720.

The boy Singleton was kidnapped and sold to gypsies. Later he headed a band of mutineers, who crossed Africa from Madagascar. This part is made up from authentic tales of travellers, and the detailed account of the interior has not been discredited. His career as a pirate follows, where a singular character, William the Quaker, comes in. [2/6 net Dent ($1 Macmillan, *N. Y.*) 1895.]

The Fortunes and Misfortunes of Moll Flanders. 1722.

Real life in all its details; far from reticent as a story. Married five times, Moll is bigamist, harlot, thief—a complicated character, "strangely mixed compound of craft and impulse, selfishness and generosity—in short, a thoroughly bad woman, made bad by circumstances".—*Minto.* [ed. Aitken, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1895.]

Journal of the Plague Year. 1722.

A plain, and consequently a tremendous, narrative of the facts; confirmed by a series of documentary proofs that give it the semblance of history. [ed. Aitken, 2/6 net Dent ($1 Macmillan, *N. Y.*) 1895; also in Temple Classics, 1/6 net Dent (50c. Macmillan, *N. Y.*]

Life and Adventures of Colonel Jacque. 1722.

A pendant to *Moll Flanders* as a view of shady life—this biography of a convict has frequently been reprinted among accounts of genuine highwaymen. By birth a gentleman, the hero fell among depraved people, was brought up to be a thief, and after a life of rascality was kidnapped and sent to the plantations. [2/6 net Dent ($1 Macmillan, *N. Y.*) 1895.]

The Fortunate Mistress, Lady Roxana. 1724.

Another narrative of moral corruption by means for which the subject is not responsible—the life of a courtesan who lives among the upper classes. The beautiful daughter of a French refugee, she marries a fool who levants, and then goes to the bad through poverty. She gains wealth by wily scheming; but in the end is disgraced, and dies in gaol. [2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1895.]

FIELDING, HENRY [1707-54]. *The Adventures of Joseph Andrews. 1742.

Originated as a parody of Richardson's *Pamela*, but soon expanded into a sort of burlesque picaroon novel dealing with high and low life in a series of comic episodes connected by a mock-heroic plot. Among the comic notabilities stand out Parson Adams, designed as a character of perfect simplicity and goodness, Mrs. Slipslop, Peter Pounce and Parson Trulliber, inimitable originals all of them. [ed. Saintsbury, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1893; 3/6 (Bohn's Lib.) Bell ($1 net Macmillan, *N. Y.*); 6/-, 3/6, 6d. Routledge.]

A Journey from this World to the Next. 1743.

A Lucianic fable. The journey gives occasion for much quizzing of human nature, the satire growing more unequivocal when Minos decides on the various claims to enter Elysium. Humorous descriptions of literary immortals follow, and then a lengthy account of Julian the Apostate and his transmigrations. Probably written earlier than *Joseph Andrews*. [In his *Miscellanies*, ed. Saintsbury, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1893; see also next book.]

History of the Life of Mr. Jonathan Wild, the Great. 1743.

The nefarious career of a noted thief-taker hanged at Tyburn in 1725. A work of sustained irony, repellant in subject, and purely intellectual in its interest as a parable that mere greatness divorced from goodness differs not essentially from great villainy. [ed. Saintsbury, 2/6 net Dent ($1 Macmillan, *N. Y.*) 1893; 7/6 net Constable 1899; with *Journey from this World*, 5/- Routledge 1886.]

*Tom Jones: the History of a Foundling. 1749.

A more elaborate and comprehensive work than *Amelia*, a "Comic Epic," as it has been called. The complete and unexpurgated history of a young man and his doings, good and bad; with a plot turning on the recognition of his birth and on the fortunes of his love for an adorable girl. Life in country and town in the year 1745; with a great crowd of characters of all sorts and conditions, from the squirearchy and the rakes and fashionable women of London down to gypsies and tinkers. Fielding aims at a philosophical representation of life, and in the essays prefixed to his chapters gives a commentary on the actions and characters of the story. *Tom Jones* is of the highest importance in the history of literature, as indicating the lines on which the modern novel of manners was to be written; Thackeray, the most distinguished of Fielding's followers, avowedly took it for his model in *Pendennis*. [ed. Saintsbury, 4 vols. 10/- net Dent ($4 Macmillan, *N. Y.*) 1893; 2 vols. (Bohn's Lib.) 7/- Bell ($2 net Macmillan, *N. Y.*); 2/- Routledge 1897; 2/- Sands 1897; 2 vols. (Lib. of Eng. Classics) 7/- net, $3 Macmillan 1900. Adapted for Family Reading by his great grand-daughter J. E. Fielding, 6/- Sonnenschein 1896.]

Amelia. 1751.

A realistic drawing of society, with its licentious pleasures, crimes, and prisons. The story of a married pair engaged in a severe struggle with adversity. Amelia is a study from Fielding's first wife: "She is the perfect model of an English wife". The satire attacks chiefly the ill-working of the English laws, which often favour the rogues and ruin innocent people. Fielding had been a London magistrate: hence his knowledge of shady life, of Newgate, etc. [ed. Saintsbury, 3 vols. 7/6 net Dent ($3 Macmillan, *N. Y.*) 1893; 5/- Bohn's Lib. Bell ($1.50 net Macmillan, *N. Y.*), 3/6 Routledge.]

FIELDING, SARAH [*sister* of Hy. Fielding; 1714-68]. Adventures of David Simple in Search of a Faithful Friend. 1744.

A moralising novel, inspired by Richardson's *Pamela*. The misadventures and perplexities of a serious young man in quest of an ideal friend, whom he finds

at last in the beautiful and amiable Camilla. One volume is mainly devoted to exposition of character in a number of individuals, the other to episodes of life in London. [2 vols.; *o.p.*]

RICHARDSON, SAMUEL [1689-1761]. Pamela; or, Virtue Rewarded. 1740.

A sentimental novel, written in letters of great prolixity and minuteness, narrating the chaste conduct of a prudent servant girl, who holds out against her rakish master with such success that he eventually marries her. A sentimental study of the heart, especially of the female heart; dropping occasionally into casuistical discussion of conduct and behaviour. [2/- Routledge.]

*Clarissa Harlowe; or, the History of a Young Lady. 1748.

A still longer novel than *Pamela*, more emotional and more realistic, as, *e.g.*, in the use of actual scenes and places in London. The history of a beautiful and chaste woman sacrificed to a heartless libertine, the famous Lovelace: a tragedy moving towards the catastrophe with slow but certain steps. This also is written in letters with copious domestic details, and is thoroughly psychological and introspective in its method. The novel had immense influence on European literature. [2/- Routledge 1899.]

The History of Sir Charles Grandison, Bart. 1753.

Richardson's idea of a complete gentleman, conceived initially as a retort to those critics who thought Lovelace too attractive. Sir Charles is a wealthy and accomplished man of fashion, endowed with every possible virtue, adored by women, etc., etc. He marries a heroine of corresponding perfection. Like *Clarissa*, it was originally published in seven volumes with immense detail, containing about fifty characters. [2/- Routledge.]

[*Novels*, 20 vols., each 2/6 net Chapman 1901.]

SWIFT, JONATHAN [1667-1745]. *A Tale of a Tub. 1704.

Written about 1696 or 1698. One of the most original and powerful satires ever penned. Swift's exclamation is famous: "Good God, what a genius I had when I wrote that book!" The most specific object of the satire is formalism and pedantry in religion, the author taking the attitude of a loyal Church of England clergyman and belabouring the Roman Catholics and the Puritans. But the weak points of Anglican Christianity by no means escape censure, and the digressive style admits of the ridicule of all kinds of cant and prejudice. The misanthropic prejudice of the book and its irreverence have been severely criticised, even by admirers. It is a consummate example of the author's clear and simple, cogent and virile prose. [(Carisbrooke Lib.) 2/6 ($1) Routledge 1889; (Victoria Lib.) 1/- Lovell Reeve 1890.]

*Gulliver's Travels. 1726.

In the account of his four wonder-countries, Swift satirises mankind from four different points of view. The huge Brobdingnagians reduce man to his natural insignificance, the little people of Lilliput parody Europe and its petty broils, in Laputa philosophers are ridiculed, and finally all Swift's hatred and contempt find their satisfaction in degrading humanity to a bestial condition. The mordant satire and wayward humour are for men, but children can appreciate the simple and direct narrative that makes marvels appear quite every-day affairs. [(Temple Classics) 1/6 net Dent (50c. Macmillan, *N. Y.*) 1896; 2/6 Sands 1896, 1/6 *id.* 1899. *Illustrated* by C. E. Brock, 3/6 ($1.50) Macmillan; by Cole, 6/- Lane 1899. *Facsimile Reprint*, w. introduction Austin Dobson, 10/6 Stock (1872) 1877.]

V. EIGHTEENTH CENTURY, FROM 1750 TO 1800.

AMORY, THOMAS [1691-1788]. The Life and Opinions of John Buncle, Esq. 1756-66.

An extraordinary medley of oblique autobiography and disquisitions on religious controversy, philosophy and mathematics. The subject is, like the author, a bigoted Unitarian, a good liver, and in all respects a character, who marries and buries seven wives, and then settles down to a meditative old age. Eating and drinking, the charms of his miscellaneous wives, the comfortable side of nature, and so on, are dilated upon with untiring gusto. [Last edn., 3 vols. 1825.]

BAGE, ROBERT [1728-1801]. Hermsprong; or, Man as He is Not. 1796.

In some sort an imitation of Richardson; good in its drawing of feminine character. Bage belonged to the revolutionary school of novelists headed by Godwin and Holcroft, whose teachings were in accord with those of Rousseau and Tom Paine—the rights of man, life according to Nature, social equality, etc. This is perhaps the most important of his novels, setting forth the deficiencies of things as they were, and indicating a more ideal state of society in America.

BECKFORD, WILLIAM [1759-1844]. *History of the Caliph Vathek. [French version finished 1782.]

A splendid extravagance founded on Oriental legend. A sultan of portentous attributes, whose court and courtiers are described with a mixture of Eastern magnificence and modern comedy, is tempted to horrible crimes by a diabolical Giaour, who leads him at length to the Hall of Eblis, a house of torment pictured with Dantesque gloom. The insatiable old mother is a grim and grotesque figure: the book is fiercely satirical on women. [Cassell's Nat. Lib., 3d., cloth 6d.; 2/- Ward & Lock 1891; ed. by R. Garnett, with etchings by Nye, 21/- net 8vo Lawrence & Bullen 1893.]

BROOKE, HENRY [1708-83]. The Fool of Quality; or, the History of Henry, Earl of Moreland. 1766-70.

The education of an ideal nobleman. The hero is brought up by an uncle, who gives him unlimited means for relieving poverty, etc. The personal history of this quixotic young man is completely overshadowed by the frequent homilies and dissertations on politics, morals and social amelioration; the theology is that of Brooke's future editor, Charles Kingsley—the identity of Goodness and God. [ed. Kingsley, abridged and with biographical preface (highly eulogistic), 6/- Macmillan 1873.]

BURNEY, FANNY [*Mme.* D'Arblay; 1752-1840]. Evelina; or, a Young Lady's Entrance into the World. 1778.

Evelina's introduction to town, visits to relatives and entrance into fashionable society, give occasion for lively sketches of the surface things of London, its streets, people and pleasures, life in theatre and ball-room, at Marybone Gardens, the Pantheon, etc.; and of the smart people of society, the eccentrics, the conceited and vulgar; the last especially being sharply satirised in the persons of Evelina's relatives, the Branghtons, who affect the airs of the quality. [(Bohn's Lib.) 3/6 Bell ($1 net Macmillan, *N. Y.*) 1883; 2 vols. 5/- net ($2 Macmillan, *N. Y.*) Dent 1893; 2/- Ward & Lock.]

*Cecilia; or, the Memoirs of an Heiress. 1782.

A more studied and elaborate work than *Evelina*. A rich heiress is left to the mercy of three guardians, a characteristic trio, who, with the fortune-hunters and admirers surrounding her, are sketched with the same satirical pen. Some

tragic incidents are involved; but the chief topics for caricature are the vulgar extravagance, follies and inanities of fashionable life. [2 vols. (Bohn's Lib.) 7/- Bell ($2 net Macmillan, *N. Y.*) 1883; 3 vols. 7/6 net ($3 Macmillan, *N. Y.*) 1893.]

DAY, THOMAS [1748-89]. Sandford and Merton. 1783-89.

A "pedagogic novel," aiming at the adoption of more enlightened methods of education, and appealing to the young with stories and talks which set forth the truths and charms of science and of virtue; full of "improving" dialogue. [1/6 Simpkin; 2/- Warne; 2/- Routledge, and various other editions.]

GODWIN, WILLIAM [1756-1836]. Caleb Williams; or, Things as They are. 1795.

A weird story of the mysterious workings of conscience and impulse, as set in motion by a discovered crime. A youth finds his beloved master to be guilty of a murder, and is persecuted by the alarmed murderer, until he is compelled reluctantly to denounce him. Then each is overwhelmed by the consciousness of the other's "greatness of mind". Abstract and philosophical in idea; denounces the inelastic rule of human justice as represented by the law. [6d. 8vo Warne 1878; 2/- Routledge 1876.]

St. Leon; a Tale of the Sixteenth Century. 1799.

By Rosicrucian arts the hero discovers the elixir of life, attaining immortality and inexhaustible riches; but these supernatural gifts fail to ensure true happiness to a human creature. He is pursued by misfortune, distrusted by friends, imprisoned and persecuted by the Spanish Inquisition. Not historical, though the reign of Francis I., the battle of Pavia, etc., are introduced. [*o.p.*]

GOLDSMITH, OLIVER [1728-74]. The Citizen of the World. 1762.

Letters of a Chinese philosopher to his friend at home, criticising life and manners, depicting the aspects of London streets and places of amusement, reviewing literature, art, drama, even religious differences. The humorous figures of Beau Tibbs and the Man in Black, and other sketches of middle-class society, approximate to the modern novel. [ed. J. W. M. Gibbs (Bohn's Lib.), 3/6 Bell ($1 Macmillan, *N. Y.*) 1885; *ed. Austin Dobson, 2 vols. 10/6 net Dent ($3.75 Macmillan, *N. Y.*) 1891; 2 vols. (Temple Classics) Dent 3/- net ($1 Macmillan, *N. Y.*) 1893.]

*The Vicar of Wakefield. 1766.

The Vicar is a lovable mixture of virtue and foible, shrewdness and simplicity, unselfishness and vanity; a blameless and pathetic figure, who is tried like Job by undeserved misfortune. He and his family, a group of simple, rustic characters, drawn with delicate touches of eccentricity, make an idyllic picture of country life, tinged with a regretful longing that often breaks out into poetry. The idyll is rudely disturbed by the villainy of a seducer; troubles come thick and fast, but after sounding the depths of affliction all are restored to happiness and prosperity in the end. [ed. Austin Dobson (Parchment Lib.), 6/- Paul ($1.50 Macmillan, *N. Y.*) 1883; ed. J. W. M. Gibbs, 1/- Bell (50c. net Macmillan, *N. Y.*) 1883; ed. Masson, 1/- Macmillan 1883; (Pocket Lib.) 1/- (also 6d.) Routledge (1886) 1897; (Temple Classics) 1/6 net Dent (50c. Macmillan, *N. Y.*) 1897; (World's Classics) 1/- net Richards 1901. *Illustrated* by Hugh Thomson, 6/- ($2) Macmillan 1890; ill. F. D. Bedford, 4/6 net Dent ($2 Stokes, *N. Y.*) 1899; ill. Lalauze, 2 vols. 21/- net Low 1890; ill. Wm. Mulready, 2/6 Bliss 1896. *Facsimile Repr.* of 1st edn., 2 vols. 15/- Stock 1885.]

HOLCROFT, THOMAS [1745-1809]. Anna St. Ives. 1792.

One of a number of propagandist novels expounding revolutionary principles of government, attacking law, property, class and the like. It sketches an ideal picture of mankind living in a perfect state without governors, laws or property.

INCHBALD, ELIZABETH [1753-1821]. *A Simple Story. 1791.

An early example of the novel of passion. A captivating, but perverse and wayward girl, whose follies are attributed to the old boarding-schools and their obsolete methods of education, marries her guardian, a Catholic priest, after tormenting him with her caprices. In the sequel she is unfaithful and dies in misery, leaving a legacy of misfortune to her daughter, whose career is related. Scenes of piercing pathos, society sketches of a humorous cast, and numerous minor characters sympathetically or satirically portrayed. [2/6 Routledge 1884; with *Nature and Art*, 10/- De la Rue 1880.]

Nature and Art. 1796.

Aims to exhibit the defects of civilised morality, in Rousseau's manner, by the diverse characters of two cousins, one educated in a deanery, the other on an island of savages. Contains scenes of extreme pathos, such as that where a girl is condemned to death by the man who first seduced her. [Cassell's National Library, 3d., cloth 6d. 1886.]

JOHNSON, SAMUEL [1709-1784]. *Rasselas, Prince of Abyssinia. 1759.

A philosophical fable written to illustrate the impossibility of delivering human life from the ills and burdens of fate. "A grave satire on human life."—*Saintsbury*. The Prince escapes from his Happy Valley in quest of deeds worthy of his powers, but returns to his paradise at last with a sager acceptance of man's limitations. A fable informed with Christian ideals of conduct, and with the consoling sentiments and broader vision that soothe the philosophic mind. [ed. G. Birkbeck Hill, 3/6 Clar. Press 1887; (Knickerbocker Nuggets) $1 (2/6) Putnam 1892; Cassell's Nat. Lib., 3d., cloth 6d. 1889. *Facsimile Reprint* of 1st edn., 2 vols. 15/- Stock 1884.]

LENNOX, CHARLOTTE [*née* Ramsay; 1720-1804]. The Female Quixote; or, the Adventures of Arabella. 1752.

An imitation of Cervantes. Arabella's mental nutriment has been romances of the Scudéri type, and thence she has got all her ideas of life. In every stranger she sees a knight-errant, and romantic adventures in the most trivial event, herself committing extravagant follies until restored to reason by the sermons of her friends, when she marries a worthy man.

LEWIS, MATTHEW GREGORY [1775-1818]. Ambrosio; or, The Monk. 1795.

A Gothic tale of terror that differs from the Radcliffian type in being unsentimental and not attempting to explain away the supernatural horrors. The hero is a criminal monk who has dealings with Lucifer; and, being condemned by the Inquisition, is carried off by the devil. Inspired by Mrs. Radcliffe's *Udolpho*. He also translated from the German *The Bravo of Venice*, 1804. [Cassell's Nat. Lib., 3d., cloth 6d. 1886.]

MACKENZIE, HENRY [1745-1831]. The Man of Feeling. 1771.

Obviously an essay in imitation of Sterne. Disjointed fragments of a story; the hero a shy, sentimental youth, absolutely faultless; the heroine equally superfine. He dies of joy when she admits she loves him. His various experiences of life are set forth in scenes, chiefly pathetic; the characters are idealised so far that the reader's sympathy is enlisted even for thieves and courtesans. [2/6 net Dent ($1 Macmillan, *N.Y.*) 1893; Cassell's Nat. Lib., 3d., cloth 6d. 1886.]

Julia de Roubigné. 1777.

The French heroine marries an elderly suitor to help her distressed father, and then her first love reappears on the scene. The husband out of jealousy poisons her, and afterwards ascertaining her innocence kills himself. A sentimentalist's banquet of pathos.

MOORE, *Dr.* JOHN [1730-1803]. Zeluco; Various Views of Human Nature. 1786.

A didactic novel reflecting on the education of youth. Zeluco, the lurid villain, and his persecuted and engaging wife Laura, are a pair of stock characters, like the two Scots, Whig and Jacobite, who fight a duel over the reputation of Mary, Queen of Scotland. [*o.p.*]

MORE, HANNAH [1745-1833]. Cœlebs in Search of a Wife. 1808.

Entirely didactic. Cœlebs visits a number of families and reviews the young ladies. Character-sketches and valuations of personal qualities, humorous exposure of faults and affectations. [2/6 J. Blackwood 1879.]

PALTOCK, ROBERT [*probably the author*]. The Life and Adventures of Peter Wilkins. 1751.

An imitation of *Robinson Crusoe*. Wilkins is carried in a boat to a strange land, "back of beyond," where he lives in solitude till he finds there are human inhabitants who can fly. One of them, a winged woman, falls into his hands, and lives with him as his wife. [*Facsimile Repr.*, ed. A. H. Bullen, 2 vols. 10/6 Reeves & Turner 1884; 6d. Dicks 1890 (very badly printed).]

RADCLIFFE, ANNE [*née* Ward; 1764-1823]. The Castles of Athlyn and Dunbayne; a Highland Story. 1789.

A mixture of baronial and highland life on the north-east coast of Scotland, whither are transported the courtly and chivalrous society of Gothic romance. The tale relates to clan revenge. [*o.p.*]

A Sicilian Romance. 1790.

A wicked marquis locks up his wife in his castle on the north coast of Sicily and marries again. Groans are heard from mysterious doors and ghostly figures seen. Ultimately his children liberate their mother, and retribution falls on the criminals. Date about 1580. Ideal descriptions of scenery give space and amplitude to the incidents. [*o.p.*]

*The Romance of the Forest. 1791.

A sequestered ruin of an abbey, a nefarious marquis and a poetical heroine, a murder, a mysterious skeleton, etc., furnish the narrative with copious sensational incident. There are word-pictures of the Savoy Alps. Late 16th century again. [6d. Routledge (1877) 1882, 2/- *id.* 1887.]

*The Mysteries of Udolpho. 1794.

A longer but similar romance, the abbey superseded by a weird castle in the Apennines, infested by brigands, where the heroine is imprisoned by a sinister Italian. Haunted chambers and a mystic veil play terrifying parts among the profuse horrors. The scenes of idyllic life, on the other hand, might have been imagined by Rousseau. There are set descriptions of the Pyrenees, the Alps, Venice and the Apennines. Date about 1580-90. [1/- Routledge 1878, 2/- *id.* (1882) 1891.]

The Italian; or, Confessional of the Black Penitent. 1797.

The plot is a young noble's love for a penniless orphan, and the unscrupulous efforts of his mother and of a demoniac villain, Schedoni, to thwart him. Attempted assassinations, abduction and imprisonment of the heroine in a ghastly dungeon, the terrors of the Inquisition and perilous escapes, provide abundant sensations. Scenic descriptions of Naples and the coast. Date about 1764. [6d. Routledge (1877) 1884, 2/- *id.*]

REEVE, CLARA [1738-1803]. The Old English Baron. 1777.

First entitled *The Champion of Virtue;* an attempt to give a real historical setting to the Gothic romance by embodying the events of the Wars of the Roses. It is a representation of contemporary life and manners, with an admixture of supernatural incident by which a murder is discovered and an heir restored to his estates. [Cassell's National Lib., 3d., cloth 6d. With Walpole's *Castle of Otranto*, 6d. Warne 1872; with the same, ill. with etchings, *o.p.*; Nimmo 1883.]

ROCHE, REGINA MARIA [1765-1845]. The Children of the Abbey. 1796.

Rather a famous example of the end of the 18th century romantic school founded by Mrs. Radcliffe. "Extremely sentimental, mysterious and improbable, but with interest well sustained and much sympathy, at high pressure, with virtue in distress."—*Iles.*

SMITH, CHARLOTTE [*née* Turner; 1749-1806]. Ethelinde; or, the Recluse of the Lake, 5 vols. 1789.

The heroine's troubles in losing her lover and being persecuted by the attentions of a married man, all finally removed by the lover's unexpected reappearance, are the pith of this sentimental story. Grasmere and the Lake mountains furnish the setting.

*The Old Manor House, 4 vols. 1793.

The most prominent figure is a proud and autocratic old lady owning vast estates in the south of England—a very complete portrait drawn without satire. The destination of the property and the loves and adventures of the hero, who ultimately inherits, are the principal matters. He is engaged in the American War of Independence. Other novels by her are: *Emmeline, or the Orphan of the Castle*, 4 vols. 1788; *Celestina*, 4 vols. 1791; *Desmond*, 3 vols. 1792 [favouring the spirit of the French Revolution]; *The Banished Man*, 4 vols. 1795; *Montalbert*, 3 vols. 1795; *The Young Philosopher*, 4 vols. 1798.

SMOLLETT, TOBIAS GEORGE [1721-71]. *The Adventures of Roderick Random. 1748.

A string of personal adventures in the comic style of Cervantes and Le Sage, but more realistic, largely composed of personal reminiscences, particularly of the disastrous expedition to Carthagena (1741). The hero is a landsman afloat, the other characters chiefly tars and naval officers, men like the immortal Lieut. Bowling, who are in their element only when aboard ship. A boisterous humour, often degenerating into brutal coarseness, stamps these "comic beasts in human shape"; the personal satire is thinly concealed. [ed. Saintsbury, 3 vols. 7/6 net Gibbings 1895; (Bohn's Lib.) 3/6 Bell ($1 net Macmillan, *N. Y.*) 1895; 3/6 Routledge (1874) 1894, 2 vols. 10/- *id.* 1890, 2/- *id.* 1868, 6d. *id.* (1867) 1894; 2/6 W. Scott 1883.]

The Adventures of Peregrine Pickle; in which are included the Memoirs of a Lady of Quality. 1751.

Peregrine's schooling, his courtships (with most unsavoury interludes), travels and amorous exploits on the continent and in London, are the gist of a humorous, but unedifying, story. The same broad comedy and Hogarthian caricature prevail. Commodore Trunnion, another product of Smollett's voyage to Carthagena, his mate and boatswain with their nautical mania, coarse wit and buffoonery, supply abundant farce. [2 vols. (Bohn's Lib.) 7/- Bell ($2 net Macmillan, *N. Y.*) 1895; ed. Saintsbury, 4 vols. 10/- net Gibbings 1895; 3/6 Routledge (1874) 1896, 2 vols. 10/- *id.* 1890, 2/- *id.* 1869, 2 vols. ea. 6d. *id.* 1882; 2/- W. Scott 1885.]

The Adventures of Ferdinand, Count Fathom. 1753.

An unmitigated scoundrel, offspring of a repulsive old camp-follower. In the tale of his adventures and misdeeds, the comic is superseded by a romantic,

or rather Gothic, use of mysterious and blood-curdling incident. [ed. Saintsbury, 2 vols. 5/- net Gibbings 1895 ; 3/6 Routledge 1894, 5/- *id.* 1890.]

*The Expedition of Humphry Clinker. 1771.

Written while he was dying—a vigorous satire. Travels and observations of a Welsh family, a group of laughable oddities, through England, Scotland and Wales. The sarcastic descriptions of towns and peoples derive comic effect from being put in the letters of different characters with absurdly different points of view. The language and manners of the Methodists are travestied. The Scottish portion is particularly familiar and racy, dealing as it does with the scenes of Smollett's younger days. [3/6 Routledge (1875) 1893, 5/- *id.* 1890, 1/- *id.* 1882, 6d. *id.* (1889) 1894 ; (Bohn's Lib.) 3/6 Bell ($1 net Macmillan, *N. Y.*) 1895 ; ed. Saintsbury, 2 vols. 5/- net Gibbings 1896.]

STERNE, LAURENCE [1713-68]. *The Life and Opinions of Tristram Shandy, Gent. 1759-67.

A very long novel, eccentric in form, the author practising all sorts of jokes with the order and method of his narrative—the fantastic and whimsical work of an inveterate jester. Tristram is not the hero, his father and Uncle Toby are the true subjects ; and these, with Dr. Slop, Corporal Trim, Mrs. Shandy and Yorick, form a series of extraordinary and inimitable characters. A strange medley of burlesque and mere random drollery, satirical sporting with human virtues and foibles, philosophical and moral disquisitions, with little or no unity or plot. Sterne's peculiar sentimentality is unique, though many writers have attempted to imitate it, notably the Man-of-Feeling Mackenzie and Xavier de Maistre. [ed. Saintsbury, 7/6 net Dent ($3 Macmillan, *N. Y.*) 1894 ; 2 vols. (Temple Classics) 3/- net Dent ($1 Macmillan, *N. Y.*) 1899 ; 1/- (Morley's Universal Lib.) Routledge 1884 ; 2 vols. 7/- Methuen 1894. Illustrated after H. Furniss, 2 vols. 10/6 Nimmo 1883 ; with *Sentimental Journey*, ed. Pollard, 2 vols. (Lib. of Eng. Classics) 7/- net ($3) Macmillan 1900.]

A Sentimental Journey through France and Italy. 1768.

The traveller is a reflection of Sterne himself, and the journey with its various incidents (many of which are not of a very chaste description) is a vehicle for his sentimental or ludicrous moralising on the absurdities, the elusive humour and the pathos of human life and character. This is also an admirable specimen of his style. [ed. Saintsbury, 2/6 net Dent ($1 Macmillan, *N. Y.*) 1894 ; (Temple Classics) 1/6 net (50c. Macmillan, *N. Y.*) 1899 ; 2/6 Bliss 1897, 1/6 *id.* 1899 ; 1/- Routledge 1886 ; (Nelumbos Series) 2/- (75c.) *id.* 1894 ; (The Bookman's Classics, printed in two colours) $1.50 Dodd & Mead, *N. Y.*, 1900. Illustrated by Leloir, with 12 pl. and 220 ill. 42/- fol. *id.* 1882, with 77 ill. 10/6 *id.* 1888.]

WALPOLE, HORACE, *Earl of* Orford [1717-97]. The Castle of Otranto. 1764.

A typical example of the Gothic romance of mystery and terror. Its extravagant events are supposed to occur in Italy in the 12th or 13th century, but the historical setting is quite imaginary. Manfred, a tyrannical baron, his ill-used wife and beautiful daughter, with a gigantic apparition that haunts the castle, are the puppets used in the tragedy. Important in the history of the romantic revival, but not more important than the Rev. Thos. Leland's *Longsword, an Historical Romance*, of two years earlier, which, however, is hardly readable now. [Cassell's Nat. Lib. 3d., cloth 6d. 1886 ; with Reeve's *Old English Baron*, see above.]

VI. NINETEENTH CENTURY—FIRST QUARTER, 1800-1825.

AUSTEN, JANE [1775-1817]. Sense and Sensibility. 1811.

A study of character and manners in a very delicate, miniature style; the characters just every-day people, drawn as they are without exaggeration; the minute differences of human nature delicately pencilled; the satire directed against mere commonplace foolishness rather than vice or eccentricity. This is a characterisation that applies to all her fictions; they are a distinct *genre*. In the comparison of the two sisters there may be an ironical criticism of the sentimentalists, Richardson, etc. One is Judgment, self-controlled, eminently sane; the other Imagination, liberal in display of feeling, hysterical: the very different course of their respective love affairs points the moral. Written after *Northanger Abbey*. [2/6, 3/6 Macmillan; 2 vols. (Temple Edition) 3/- net Dent 1899; 2 vols. (Winchester Edn.) 10/- net Richards 1898; 1/- Routledge 1875. *Illustrated* by Hugh Thomson, 2/6 ($1.50) Macmillan (1896) 1900; by C. E. and H. M. Brock, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1898; by Chris Hammond, 6/- G. Allen 1899.]

*Pride and Prejudice. 1813.

A haughty lover and a high-spirited heroine, who come together at last in spite of seeming probabilities and instinctive repulsion, by means of the natural growth of esteem. This is the inner interest of the drama. The numerous minor characters furnish types of fatuous conceit and vulgarity, arrogance and toadyism, and similar social faults, which are self-displayed rather than satirised, and make spontaneous comedy. [2 vols. (Temple Edition) 3/- net Dent 1899; 2/6, 3/6 Macmillan; 2 vols. (Winchester Edn.) 10/- net Richards 1898; 1/- Routledge 1875. *Illustrated* by C. E. Brock, 3/6 ($1.50 Macmillan, *N. Y.*) 1895; by Hugh Thomson, 6/- G. Allen 1894; by H. M. Brock, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1898.]

*Mansfield Park. 1814.

Brings into natural comparison the several ranks of the upper middle class, by the device of three sisters marrying differently. All three are selfish in different ways; and their families and relatives supply a numerous series of nicely differentiated characters. Social comedy with little admixture of pathos, yet not without a certain seriousness of treatment, which shows the ordinary trivial-seeming events of domestic life in their true importance. A quiet love story, as usual, runs through the fabric. [2/6, 3/6 Macmillan; 2 vols. (Temple Edition) 3/- net Dent 1899; 2 vols. (Winchester Edn.) 10/- net Richards 1898; 1/- Routledge 1875. *Illustrated* by Hugh Thomson, 3/6 ($1.50) Macmillan 1896; by H. M. Brock, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1898.]

Emma. 1816.

The heroine, a pretty, wilful girl of sterling character, whose feminine rage for matchmaking and capacity for making mistakes, get herself and her friends into scrapes, for which she often suffers. Amiable egotists, harmless fools, conceited flirts and sentimental maidens, are among the *dramatis personæ;* with love affairs ending satisfactorily; kindlier in its satire. [2/6, 3/6 Macmillan; 2 vols. (Temple Edition) 3/- net Dent 1899; 1/- Routledge 1875. *Illustrated* by Hugh Thomson, 3/6 ($1.50 Macmillan, *N. Y.*) 1899; by C. E. Brock, 2 vols. 5/- net Dent; $2 Macmillan, *N. Y.*) 1898; by Chris Hammond, 6/- G. Allen 1898.]

r Abbey. 1818.

tion, the earliest of her novels. Begun as a burlesque of Mrs. ed into the *genre* which was to be exclusively Jane Austen's—

the depicting in sober, faithful colours of the quiet middle-class life she knew; the satire restrained, the comedy all-pervasive. The heroine is a girl in the first innocent bloom of youth, whose entry into life is attended by the fall of many illusions. [(Winchester Edn.) 5/- net Richards 1898; (Temple Edition) 1/6 net Dent 1899; 1/- Routledge 1876. With *Persuasion*, 2/6, 3/6 Macmillan; with the same, *illustrated* by Brock, 2 vols. 5/-, 2/- net Dent ($2 Macmillan, *N. Y.*) 1898; with the same, ill. by Hugh Thomson, 3/6 ($1.50) Macmillan 1898.]

Persuasion. 1818.

A tender, wistful tale, more of a love story, with a vein of refined pathos, though the issue is happy. Anne Eliot parts in anger from her lover, but after years of absence he returns, old love reasserts its sway and they wed. A study of disappointed love and of a woman's hidden jealousy. [(Winchester Edn.) 5/- net Richards 1898; 1/- Routledge 1876; (Temple Edition) 1/6 net Dent (50c. Macmillan, *N. Y.*) 1899. *Illustrated: v. Northanger Abbey.*]

[The above 5 novels, Temple Edition, 10 vols. leather, $8 Macmillan, *N. Y.*]

Lady Susan; The Watsons. 1871.

An epistolary novelette, supposed to have been written early; never published by the authoress. The subject, an unpleasant sort of intrigue, is not a characteristic one. Prof. Goldwin Smith calls the book a mere exercise. Also *The Watsons*, a mere fragment, the beginning of a thoroughly characteristic study of family life in a country town; provincial vulgarity and the repulsion a cultivated girl feels on coming back to a homely and ill-mannered family, are leading motives. [In 1 vol. 6/- Macmillan; 75c. Little, Brown & Co., *Boston*, 1892.]

BARRETT, EATON STANNARD. The Heroine; or, Adventures of Cherubina. 1813.

A burlesque attack on the blood-curdling romances fashionable at the time. Cherubina is crazed by reading these, disowns her yeoman father, adopts a high-flown name and has many mirthful adventures in London and in a deserted castle, where she tries to establish herself with a retinue of attendants.

BRAY, ANNA ELIZA [*née* Kempe; 1790-1883]. The Protestant. 1825.

A romance dealing with the persecution of the Protestants under Mary. At the time of its appearance, in the days of Catholic Emancipation, it made great stir. [3/6 Chapman 1884.]

Romances of the West.

Fitz of Fitz-Ford; Warleigh; Courtenay of Walreddon; Henry de Pomeroy; Hartland Forest; Trelawny of Trelawne. Romances laid in Devon and Cornwall and founded on the local antiquities, legends, and domestic annals. Robert Southey suggested this method of composition. [Each 3/6 Chapman 1884.]

CROLY, GEORGE [1780-1860]. Salathiel, the Immortal: a History, 3 vols. 1827.

The story of the Wandering Jew, imaginatively told, with impressive use of oriental scenery and oriental grandiloquence. [Just repub. under title *Tarry until I Come*, 6/- net Funk & Wagnalls.]

EGAN, PIERCE [1772-1849]. Life in London; or, the Day and Night Scenes of Jerry Hawthorn, Esq., and his Elegant Friend, Corinthian Tom, accompanied by Bob Logic, the Oxonian, in their Rambles and Sprees through the Metropolis. 1821-28.

Finish to the Adventures of Tom, Jerry, and Logic in their Pursuits through Life in and out of London [*Sequel*]. 1828.

A series of sketches of Cockney life that appeared in monthly parts illustrated by Cruikshank; remarkable as one of the earliest of picture novels. They deal

with the favourite haunts of pleasure-seekers and reproduce copiously the slang and cockneyisms of Londoners, spiced with puns and word-plays. The rollicking adventurers are in the sequel either reformed or disposed of by unseasonable death. Dickens adopted this form of random adventures and burlesque in the *Pickwick Papers*. [*Life in London*, col. ill., 7/6 Chatto 1869; *Finish*, 10/-, coloured 16/- Reeves & Turner 1889.]

GLEIG, GEORGE ROBERT [1796-1888]. The Subaltern. 1825.

A military story, founded on incidents in the Peninsular War, in which, as a young man, the author served. [7/6 Blackwood 1872, 1/6 *id.* 1868.]

HOPE, THOMAS [1770-1831]. Anastasius; or, Memoirs of a Modern Greek. 1819.

A faithful picture of Greek and Turkish life in the Levant. Anastasius is a type of the modern Greek as suggested by Byron, a thorough rascal, cunning and treacherous. The long and elaborate story of his adventures is full of digressions describing manners and ways of life with a Dutch love of detail. Hope was Dutch in origin and a great Eastern traveller. [*o.p.*]

MARTINEAU, HARRIET [1802-76]. Deerbrook. 1839.

A village tale, simple in structure, progress being made by conversation rather than events. Portrays the relations between two rival families, their jealousy and narrowness and the bad results of idle gossip. Characters somewhat idealised; the friends Maria, the lame governess, and Margaret are both exemplary characters; Hope the surgeon, a fine, fearless man, who loses his practice for a while through putting conscience first, is of the same order. A story of the good old-fashioned sort in which all comes right in the end. [2/6 Smith & Elder 1872.]

The Hour and the Man. 1840.

Toussaint L'Ouverture, whom Wendell Phillips immortalised as a greater soldier than Napoleon, a greater statesman than Cromwell, and a better man than Washington, is "the Man," and "the Hour" in that remarkable time when the slaves of San Domingo declared themselves free and fought so bravely for their liberty. A picture of great moral power and historically faithful. The humility, energy, justice and tenderness of the hero are finely brought out. [1/- Cassell 1886; 2/- Routledge 1873.]

MATURIN, CHARLES ROBERT [*Irish;* 1782-1824]. Melmoth, the Wanderer. 1820.

A Gothic romance of mystery and terror based on the motive of a supernatural compact whereby a man's life is prolonged through centuries. Scenery, personages, incidents are conceived on a Titanic scale and painted in the colours of awe. The writer's imagination reveis in the mysterious and horrible, and disdains Radcliffian explanations. [3 vols. 24/- Macmillan 1892.]

MITFORD, MARY RUSSELL [1787-1855]. *Our Village: Sketches of Rural Character and Scenery. 1824-32.

An exhaustive delineation, in a series of essays, of the natural surroundings, the people, high and low, the manners and customs, festivals; in short, the whole life of a village in southern England. Realistic and pictorial in manner, crammed with observation, but purely external and devoid of any dramatic interest. [(Temple Classics) 1/6 net Dent (50c. Macmillan, *N.Y.*) 1900; (Bohn's Lib.) 2 vols. 7/- Bell ($2 net Macmillan, *N.Y.*); 1/6 W. Scott 1891; 1/- Ward & Lock 1876. *Illustrated* by Hugh Thomson, 3/6 Macmillan 1893.]

MOORE, THOMAS [1779-1852]. The Epicurean. 1827.

A tale, somewhat akin to *Vathek*, supposed to be translated from a Greek manuscript found in Egypt. Supernatural and other adventures of an Epicurean

philosopher who embraces Christianity and is persecuted by the Memphian hierarchy. Time, 3rd century A.D., reign of Diocletian. [2/6 Longman 1864.]

MORIER, JAMES JUSTINIAN [1780-1849]. The Adventures of Hajji Baba of Ispahan. 1824.

Hajji Baba in England [*Sequel*]. 1828.

A lively narrative of adventures in Persia, written by a great traveller, and consequently very truthful as a picture of oriental life and manners and scenery. The sequel relates the humorous adventures of a Persian ambassador and his suite in London. Amusing contrasts between Persian and English customs. [Former book, 2 vols. 7/- Methuen 1895; 2/- Routledge 1877; 6d. Downey 1897. *Illustrated*, 21/- net Lawrence & Bullen 1896; by G. Curzon, 2/6 ($1.50) Macmillan 1895. Both books in 1 vol. 6d. Dicks 1890 (badly printed).]

OPIE, AMELIA [*née* Alderson; 1769-1853]. The Father and the Daughter. 1801.

A somewhat conventional novel characterised by deep and harrowing pathos. A young lady, cruelly betrayed by a libertine, leaves her home and falls into terrible troubles, the culmination of which is the madness and death of her father through grief.

Adeline Mowbray; or, Mother and Daughter. 1804.

The heroine's history is founded on incidents in Mary Wollstonecraft's life. Her mother's teaching leads her to put into practice extreme views on marriage and morality. She refuses to marry, and lives with her lover until his death, whereupon she meets with persecution and contumely till she dies in great misery. An early problem novel, as acutely pathetic as the former tragic tale.

PEACOCK, THOMAS LOVE [1785-1866]. Headlong Hall. 1816.

A Rabelaisian satire on contemporary men of letters and philosophy, particularly on faddists, chiefly in the form of pointed dialogue and *reductio ad absurdum*. Harry Headlong gathers round him an eccentric party, whose talks are enlivened with interludes of horseplay and good dinners, the whole winding up with a series of weddings. The drinking songs are a striking feature of the book. [2/6 net Dent 1891. With *Nightmare Abbey*, illustrated by Millar, 3/6 ($1.50 Macmillan, *N. Y.*) 1896.]

Melincourt. 1817.

A longer satire with some plot, and features reminiscent of Swift's *Gulliver*. The mock-hero, a priggish disciple of Rousseau, anti-slavery enthusiast, etc., prepares a tame monkey, Sir Oran Haut-ton, to enter Parliament. A farcical episode is the election for One Vote, and there are divers scenes of high jinks and high spirits. Southey, Coleridge, Wordsworth, Canning, with others, are caricatured. [2 vols. 5/- net Dent 1891. *Illustrated* by Townsend, 3/6 ($1.50) Macmillan 1896.]

*Nightmare Abbey. 1818.

A grotesque farce, most famous for the sketch of Shelley as the misanthropic Scythrop, and his ludicrous entanglement with two girls. There are other extravagant sketches of contemporary cranks, poets and mystics. [2/6 net Dent 1891; *v. Headlong Hall.*]

Maid Marian. 1822.

A rollicking version of the Robin Hood legend, with admixture of oblique satire on the grievances and absurdities of contemporary England. Interspersed with melodious lyrics. This romance was dramatised by Planché. [2/6 net Dent 1891. With *Crotchet Castle*, illustrated, 3/6 ($1.50) Macmillan 1895.]

The Misfortunes of Elphin. 1829.

A semi-poetical burlesque of ancient Welsh history and legend, and at the same time a covert satire on the days of Reform Bill agitation, which is typified in the sapping and overthrow of the great embankment. The sayings and doings of that whimsical distortion of humanity, Seithenyn, are a prominent feature of the book. Tuneful lyrics abound. [2/6 net Dent 1892. With *Rhododaphne* (a poem), ill. by Townsend, 3/6 ($1.50) Macmillan 1897.]

*Crotchet Castle. 1831.

More satire and Aristophanic mockery of fads and extravagances. A number of crotcheteers and other comic people meet at a country house and talk. Some of the characters are much more than mere intellectual types, as, *e.g.*, Dr. Folliott, the jovial athletic parson, the exposer of shams. There is a love story thrown in. [2/6 net Dent 1891; 3d., cloth 6d. Cassell's Nat. Lib.; *v. Maid Marian.*]

Gryll Grange. 1860.

Rather more of a novel than the rest, but still the main item is Aristophanic satire and conservative criticism of social tendencies of thirty years later. Dr. Opimian, like Dr. Folliott, is an apology for early assaults on the clerical order. A good deal of playful verse, and some grave and touching. [2 vols. 5/- net Dent 1891. *Illustrated* by Townsend, 3/6 ($1.50) Macmillan 1896.]

PORTER, JANE [1776-1850]. Thaddeus of Warsaw. 1803.

Suggested by the exploits and tragic after-life of Kosciusko. Count Thaddeus Sobieski is a faultless hero of romance, disinterested, valiant, performing mighty deeds in his country's last struggle; while as a refugee in London, where he lives as a teacher of languages, the unparalleled nature of his misfortunes gives him a mysterious dignity. [2/- Routledge 1890. *Illustrated*, 3/6 Nisbet 1892.]

The Scottish Chiefs. 1810.

A similar romance, but founded on a better historical basis, *viz.*, Barbour's poem of *The Bruce*, with its heroic story of Wallace and Bruce and the long war of Scottish independence [c. 1296-1314]. The writer's personal knowledge of the localities strengthens the work. [2/- Routledge 1880; 2/- W. Scott 1885; 6d. Routledge 1882. *Illustrated* by T. H. Robinson, 5/- net Dent.]

SHELLEY, *Mrs.* MARY [*née* Godwin; 1797-1851]. Frankenstein; or, The Modern Prometheus. 1818.

A Gothic romance, extravagant, gloomy and horrible; the main idea being a monster created on pseudo-scientific principles, and endowed with life, by the study and ceaseless vigils of a young German, whom the monster then turns upon and keeps in anxiety and torment. The best of three tales of mystery and horror written in friendly competition by Shelley, Byron and Mrs. Shelley. [3/6 Gibbings 1896; 1/- Routledge 1882, 6d. *id.* 1888.]

SMITH, HORACE [1779-1849]. Brambletye House; or, Cavaliers and Roundheads. 1826.

An antiquarian romance of the times of the Great Civil War, written in imitation of Scott. Introduces historic personages and events profusely, even inserting passages from Defoe's *History of the Plague*. [2/- Weldon 1877.]

STRUTT, JOSEPH [1742-1802]. Queen-hoo Hall. 1808.

Strutt was a learned antiquarian who, disgusted by the anachronisms of the Radcliffian romancers, undertook to show how an historical story should be written. The work is full of archæological lore, and the speech and manners of contemporary people are reproduced as accurately as possible. Scott completed the book and prepared it for publication.

VII. NINETEENTH CENTURY—SECOND QUARTER, 1825-1850.

AGUILAR, GRACE [1816-47]. The Days of Bruce. 1834.

A tale of the Scottish war of independence (*temp.* Edward II.), written in a heroical style; offering in the three women feminine idealisations of lofty fortitude, over-confidence, and tender innocence overwhelmed by the violence of a revolutionary era. [3/6, 2/-, 1/- net Routledge; 2/- Nisbet 1895; 2/- W. Scott 1896. *Illustrated* by Speed, 3/6 ($1.50) Warne 1896.]

AINSWORTH, WILLIAM HARRISON [1805-82]. Rookwood. 1834.

A Gothic romance, utilising the career of Dick Turpin, the highwayman [1705-39]; the story of his famous ride to York probably applies more accurately to Swift Dick Nevinson [1676].

Jack Sheppard. 1839.

A tale of criminal life [1703-24] more realistic, less romantic, than Rookwood. An idealisation of roguery that, like Lytton's *Paul Clifford*, has been frequently condemned for immoral tendency.

*The Tower of London. 1840.

Quite a product of Mrs. Radcliffe's art, with scenes of broad comedy added. The historical matter is the tragic story of Lady Jane Grey's hopeless conspiracy and execution. Old London with its picturesque antiquities furnishes the theatre of these events.

*Old St. Paul's. 1841.

History of a London grocer and his family during the years of the Plague and the Fire [1665-66]; rich in local and historical colour; founded on a rare narrative said to be written by Defoe.

The Miser's Daughter. 1842.

A lurid, thoroughly Radcliffian story, written to show the evils of avarice. London in the 5th decade of the 18th century is the scene, and the life of the coffee-houses, of Ranelagh and Vauxhall, is depicted in the course of a young man's adventures about town.

Windsor Castle. 1843.

The Earl of Surrey and Fair Geraldine, Herne the Hunter, Cardinal Wolsey, Henry VIII., and two of his wives, Anne Boleyn and Jane Seymour, are the personages whose well-known stories are woven together in this romance.

The Lancashire Witches. 1848.

A romance of Pendle Forest, embodying the story of the Pilgrimage of Grace [1536]. Contains plenty of topographical history dealing with Lancashire.

[Routledge's editions of the above books: Library Edn., illustrated, each 5/-; cr. 8vo 3/6 ($1.25) 2/-, 1/-; Pocket Edn., each 1/-.]

Preston Fight. 1877.

The Jacobite rebellion of 1715, related in a painstaking manner, in conjunction with a conventional love plot, of which Lord Derwentwater is the central figure. A characteristic example of Ainsworth's later works. [3/6 ($1.25) Routledge.]

ANONYMOUS. Pandurang Hari. 1826.

The adventurous career of a Hindu in the Deccan early in the nineteenth century, purporting to be a rough-and-ready translation from a native MS.; full of knowledge of the Mahrattas during the anarchy that preceded the British occupation of their country. [With preface by Sir Bartle Frere (1875), 2/- Chatto 1891.]

BRONTË, ANNE ["Acton Bell"; 1820-49]. The Tenant of Wildfell Hall. 1848.

Founded largely on the mournful story of Branwell Brontë's debased life, and meant as a warning example to young people. The quiet realism and earnest moralising are a contrast to the transforming imagination shown by her two sisters. [2/6 Smith & Elder 1882; (Pocket Edn.) 1/6, *id.* (1889) 1897. *Illustrated* by Greig and Tilney, 2 vols. 5/- net ($2 Macmillan, *N. Y.*) 1893.]

Agnes Grey; with Emily Brontë's *Wuthering Heights, infra.*

BRONTË, CHARLOTTE ["Currer Bell"; 1816-55]. *Jane Eyre. 1847.

Life-history of a woman of strong and original character, whose plain face was an innovation among heroines, just as her love for an ugly and elderly hero shows a recoil from conventional romance. Largely autobiographical, not so much in incident as in the strong and passionate expression of personal feeling, of a woman's aspiration towards a fuller life, of revolt from social conventions and of questioning of narrow religious dogmas. As a novel of the inner life, a biography fired with emotion, it marks an epoch in the history of English fiction; the poetic treatment of natural description is also a new and important feature. [2/6 Smith & Elder 1872; (Pocket Edn.) 1/6 *id.* (1888) 1897, 6d. *id.* 1889; 1/- Routledge 1889, 6d. *id.* 1892; 1/- Cassell 1890; (World's Classics) 1/- net Richards 1901. *Illustrated*, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1893. *Edition de Luxe*, 2 vols., with etchings, 28/- net Paterson, *Edinb.* 1892.]

Shirley. 1849.

The external incidents revolve round a manufacturer whose mill is attacked in the riots occasioned by the Orders in Council restricting continental trade during the French war (*temp.* Geo. III.). The subjective drama is more important, and is concerned with the growth of love in two girls, one, the proud and passionate Shirley, drawn from Emily Brontë, the other a portrait of a friend. Many of the characters are sketched from life, and there are some caricatures of men-folk, satirised for their inaccessibility to feminine ideas. Much talk about the rightful destiny of woman. Descriptions of pastoral and moorland Yorkshire, showing Wordsworth's influence. [2/6 Smith & Elder 1872; (Pocket Edn.) 1/6 *id.* (1888) 1897; 1/- Routledge 1889, 6d. *id.* 1892; 1/- Cassell 1891. *Illustrated* by Greig and Tilney, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1893; by Townsend, 2/6 Nisbet 1897.]

*Villette. 1853.

Also constructed mainly of personal experiences, the *pensionnat* at Brussels, which is the scene, and the chiefly unpleasant people that lived there. Lucy Snowe, another embodiment of her ideal of girlhood and nascent love; and, above all, the irascible, fascinating preceptor, Paul Emanuel, are, like Shirley and Jane, exceptional characters, living on a plane higher than that of average humanity. They have attributes which nowadays we call Meredithian, and in fact there is a fundamental kinship between the Brontëan novels and Meredith's poetic [illegible]med. Passion, aspiration, despair, these are the themes; there is in[illegible]hes in the analytical presentment of states of mind under the tyranny [illegible]nguish. [2/6 Smith & Elder 1873; (Pocket Edn.) 1/6 *id.* (1888) [illegible] by Greig and Tilney, 5/- net Dent ($2 Macmillan, *N. Y.*)

The Professor. 1857.

Scene a *pensionnat* at Brussels, where a pair of unconventional, unworldly characters, the innocent Swiss heroine and the Professor, are first attracted to each other by natural kinship, and then advance from sympathy to love. An unsuccessful story, the materials of which she used afterwards in writing *Villette*. [*Illustrated* by Greig and Tilney, 2/6 net Dent ($1 Macmillan, *N. Y.*) 1893. With *Poems*, 2/6 Smith & Elder 1873; (Pocket Edn.) 1/6 *id.* (1889) 1897.]

BRONTË, EMILY ["Ellis Bell"; 1818-48]. *Wuthering Heights. 1847.

A weird story of hate and revenge, laid amid the sombre dales and fells of moorland Yorkshire; the chief character, a fierce, elemental nature, in whom both affection and hatred grow into fixed ideas, pursuing their objects even beyond the grave. There is a strain of poetic spiritualism in the tale. Around this terrible figure are a group of men and women, some akin to him in fiery will and uncurbed passion, some pitifully weak. Heathcliff's death lightens the tragedy, which ends in calm and reconciliation. [With Anne Brontë's *Agnes Grey*, 2/6 Smith & Elder 1881; (Pocket Edn.) 1/6 (1889) 1897; 1/- Cassell 1890; 6d. Routledge 1894; (World's Classics) 1/- net Richards 1901. *Illustrated*, 2 vols. 5/- net Dent ($2 Macmillan, *N. Y.*) 1893.]

CHAMIER, *Capt.* FREDERICK [1796-1870]. Ben Brace of Nelson's Agamemnons. 1835.

The Saucy Arethusa. 1836.

Tom Bowling: a Tale of the Sea. 1839.

Topsail-sheet Blocks; or, The Naval Foundling.

Four stories of maritime life and adventure, somewhat resembling those of Marryat, whose success inspired Chamier. [Each 6d. Warne 1889.]

COCKTON, HENRY [1807-53]. Valentine Vox, the Ventriloquist. 1840.

By means of his ventriloquial gifts the hero is able to perpetrate some enormous practical jests that lead to scenes of screaming farce. These, with his love affairs, satirical sketches of London life and some sensational episodes, such as that of a man immured in a lunatic asylum and deliberately driven mad by torture, make up a lengthy novel of the Pierce Egan and *Pickwick* variety. To a certain extent it is a novel of purpose, and is said to have brought about a revision of the lunacy laws. [2/- ($1), 6d. (50c.) Routledge.]

Sylvester Sound, the Somnambulist. 1844.

A weak attempt to follow up the success of the former book. [2/-, $1.25, 6d. (50c.) Routledge.]

CROWE, CATHERINE [*née* Stevens; 1800-76]. Susan Hopley; or, The Adventures of a Maid-Servant. 1841.

The maid-servant eventually turns out to be a colonel's daughter, though she lives many years as a household drudge. To the domestic story is added plot-interest in the murder of Susan's brother and the series of events that enable her to convict the murderer. [6d. Routledge 1883.]

Lilly Dawson. 1847.

Brought up in a family of smugglers, the heroine runs away, and after a hard life comes across her relations, gentlefolk. She will not be a fine lady, however, and marries the lover of her humbler days. The author protests against the inferior education given to women, and points out the qualities in which women surpass men. [1/- Routledge 1878.]

The Night Side of Nature. 1848.

A collection of stories of ghosts, apparitions, warnings trances, haunted houses, etc., asserted to be facts, but derived from all kinds of sources. [6d. (25c.), 1/- Routledge 1882.]

DE QUINCEY, THOMAS [1785-1859]. Klosterheim; or, The Masque. 1832.

A Radcliffian story of the turbulent period in the Thirty Years' War that preceded the Imperialist victory of Nordlingen [1633-34]. A tyrannical Landgrave, allied with the Swedes, the Catholic Klosterheimers, gallantly aiding the other side, and a mysterious apparition who discomfits the Landgrave in his own palace, and afterwards turns out to be the rightful ruler, are the *dramatis personæ*. [In his *Collected Writings* (14 vols.), vol. xii., 2/6 Black 1896.]

The Incognito; or, Count Fitzhum (1824). The King of Hayti (1823). The Dice (1823). The Fatal Marksman (1823). The Avenger (1838).

The first two are humorous tales, the third a tale of necromancy and devilry, all from the German. *The Fatal Marksman*, a version of the well-known German story made familiar by Weber's opera, *Der Freischütz*. *The Avenger* is a sensational story of a series of murders, ultimately proved to have been the deliberate work of a wealthy young gentleman of Jewish extraction. It is much in the style of the author's *Murder considered as one of the Fine Arts*, with its sensational appendix. [In his *Collected Writings* (14 vols.), vols. xii.-xiii., each 2/6 Black 1896-97.]

DICKENS, CHARLES [1812-70]. Sketches by Boz. 1836-37.

Random sketches and episodes drawn from life in London among the poor and the lower middle-classes; many are caricatures, nearly all are humorous or farcical, while an intimate and familiar realism is the basis.

*The Posthumous Papers of the Pickwick Club. 1837.

The Club sends four of its members on a journey of research through England; the four meet with all sorts of comic adventures and curious people, many of whom add to the fun by telling their stories. Some of these stories are sensational, others aim at the pathetic. Presently, the original scheme abandoned, scenes and episodes come in almost at random, engaging a host of characters drawn from every nook and corner of London and provincial life. Pickwick, Sam Weller and his sire, the fat boy, Mrs. Bardell and many others, are familiar types of comic imagination.

The Adventures of Oliver Twist. 1838.

A melodramatic story with a plot relating the fortunes of a poor boy, nurtured in a workhouse, whose natural goodness and innocence carry him through poverty and temptation to a happy lot. An unvarnished picture of the criminal classes, showing the burglar, the pickpocket and the coiner in their wretched dens and the poor in their slums. Bill Sykes is a Zolaesque portrait of a complete scoundrel, a product of our criminal laws. The Jew Fagin is a companion picture, while the comic passages, which are many, give us such broadly humorous creations as Mr. Bumble and the workhouse, the Artful Dodger and Charlie Bates.

Sketches of Young Gentlemen. Sketches of Young Couples. 1838; 1840.

Facetious sketches of a similar order to the *Sketches by Boz*.

Nicholas Nickleby. 1839.

This too has a melodramatic plot, the mainspring of which is the active antagonism of the good Nicholas and his bad uncle, the usurer, Ralph Nickleby;

but the strength of the book is in the numerous comic characters, incidents and situations. The Mantalinis, the Squeers family and their detestable school, Dotheboys Hall, the Cheerybles and other sketches from real people, Mr. Vincent Crummles and Mrs. Nickleby; these are woven into a tale that somewhat resembles Smollett's picaresque narratives.

*The Old Curiosity Shop. 1840-41.

A story combining diverse elements, the sentimental idyll of which the etherealised and pathetic Little Nell is the chief actor; the comic scenes peopled by such creations as Dick Swiveller and the Marchioness, Mr. Toots and Tommy Traddles; and the grotesque episodes of Quilp and his doings. The fields and hedges of the open country and old-fashioned village surroundings create a new kind of atmosphere.

*Barnaby Rudge. 1840-41.

A historical novel giving a lurid account of the mad orgies and incendiarism of the "No Popery" riots of 1780, and introducing Lord George Gordon as an actor, the principal events being founded on fact. Intertwined with this is a private story containing a few characteristic traits.

Christmas Books. 1843-48.

Little tales written for Christmas in each of these years, of mingled human realism and fantasy, and inspired with a seasonable kindliness and love for the poor. Such, for instance, is *The Christmas Carol* with its ghostly appeal to the hard old miser. *The Chimes* is a variation of the same theme; *The Cricket on the Hearth*, an idyll of home life; *The Battle of Life*, an imaginative essay on resignation; and *The Haunted Man*, another fairy tale with the beauty of kindness for a moral.

*Martin Chuzzlewit. 1844.

Immensely various in its contents—comedy, caricature, farce, melodrama and tragedy; and varied in scene, shifting from England to America and back again. The selfish family of the Chuzzlewits are the principals in the scheme, if scheme it can be called; and the regeneration of young Martin may be regarded as the moral motive. But the characters are as richly varied as the incidents; some of them have become household names for human nature's tricks and foibles, such as Pecksniff and Mark Tapley, Betsy Prig and Sarah Gamp. The American interludes show signs of animus, and were so received across the Atlantic.

*Dombey and Son. 1848.

The moral purpose of the book is to anatomise Pride, and to exhibit its strength and its weakness. Almost apart from the main story, in which this idea is developed, the tenderly pathetic episode of little Paul Dombey's invalid life and death monopolises the interest up to a certain point. Hence the history of Mr. Dombey moves on, with many episodes but real unity of action, to his business failure and the chastening of his pride. These tragic chapters are lightened by a throng of humorous characters—Mrs. Chick and Miss Fox, the Toodles, Mrs. Pipchin, Dr. Blimbers and Miss Toots.

*David Copperfield. 1850.

Founded to a large extent on the pathetic story of his own early struggles, and on other cherished memories. David's life, his hard youth, the tender idyll of his first marriage and the firmer happiness of his marriage with Agnes, this is the connecting thread among the varied episodes and presentations of eccentric, humorous and lovable character. A sad story of seduction brings in the melodramatic. Miss Betsy Trotwood, Barkis, Micawber, Mr. Dick and Tommy Traddles, are among the people Dickens drew with most affectionate humour; Uriah Heep is a sanctimonious villain hardly less well known.

Bleak House. 1853.

A plot-novel having two principal threads, one the story of a proud lady's expiation of a sin committed in youth, the other a satirical history of a huge and interminable lawsuit. A crowd of personages are connected with these—the hero Carson, Poor Jo, Miss Jellyby, the philanthropist, and two portrait-sketches, Boythorn and Harold Skimpole, of Savage Landor and Leigh Hunt respectively.

Hard Times. 1854.

Inspired by Carlyle's Philosophical Radicalism—a protest against the tyranny of utilitarianism, statistics and political economy divorced from human kindness. A hideous manufacturing town created by the two apostles of fact, Gradgrind and Bounderby, is the scene, and the drama is chiefly enacted by Gradgrind's children, brought up on facts, and ruined morally by the omission of imagination and love.

Little Dorrit. 1857.

A satire on the Civil Service, represented by the Circumlocution Office. Also a picture of prison life, the father of Little Dorrit being also the Father of the Marshalsea. Beyond these is a tangle of minor interests and minor characters, with many caricatures.

A Tale of Two Cities. 1859.

His second historical novel; deals with the French Revolution of 1793, the cities being Paris and London. Here "he aimed deliberately at writing a story for the story's sake". The plot leads up to Carton's tragic self-sacrifice at the guillotine.

Great Expectations. 1861.

The story of poor Pip has many touching chapters, and the novel comprises several characters that are akin to those of the author's best period. And along with the humour these embody, there is the old melodrama in the episode of Miss Haversham and Estella. Descriptions of the Thames marshes furnish a sombre background.

Our Mutual Friend. 1865.

A complicated story, with a few minor figures that have the characteristic stamp, *e.g.*, Boffin and Wegg.

Christmas Stories. 1854-67.

Miscellaneous stories and sketches contributed to the Christmas numbers of *Household Words*. *The Seven Poor Travellers*, *The Holly Tree* and *Mugby Junction*, sketches of travelling, inns, the old-fashioned hostelry, etc. *Somebody's Luggage*, a discourse on waiters. *Mrs. Lirriper's Lodgings* is a thoroughly characteristic picture of lodging-house life in London. The others are various: humorous, pathetic, grotesque; and all have a certain freshness.

The Mystery of Edwin Drood. 1870.

An unfinished novel, a melodrama based on a murder and enacted amid the picturesque closes and ecclesiastical buildings of old Rochester—Cloisterham, with scenes in an opium den in Shadwell. There are some characteristic types of villainy and passion, some grotesquely humorous figures and others who at least reflect the creations of his best period. The scenic elements make a deep impression of gloom and tragedy.

Editions of Dickens' *Works*, published by Chapman & Hall:—

A. *Library Editions*, 8vo, with the original illustrations.—(Illustrated Lib. Edn.), 30 vols., ea. 10/-, 1873-76; (Library Edn.), 30 vols., ea. 8/-, 1876-78; *(Authentic Edn.), 21 vols., ea. 5/-, 1890, *in progress*.

B. *Smaller Editions*.—(Gadshill Edn.), 34 vols., ea. 6/-; (Crown Edn.),

17 vols., ea. 5/-, 1890; (Charles Dickens Edn.), 21 vols., ea. 3/6 or 4/-, 1877-80; (Half-crown Edn.), 21 vols., ea. 2/6, 1892; (Cabinet Edn.), 32 vols., each with 8 illus., ea. 1/6, 1888-89; (Shilling Edn.), 21 vols., ea. 1/-; (Pocket Edn.), 30 vols., 45/- the set, 1879.

C. *Published by Macmillan.—Illustrated* (*Great Expectations* and *Hard Times* in 1 vol., *Tale of Two Cities* and *Edwin Drood* in 1 vol.), ea. vol. 3/6 ($1).]

DISRAELI, BENJAMIN, *Earl of* Beaconsfield [1804-81]. Vivian Grey. 1826.

The youth of a dandy and adventurer, who makes himself the favourite of a marquis and engineers a new party, but is caught intriguing and finds his career abruptly ended. Autobiographic, or rather self-reflective, to a great extent. Full of persiflage and fantastic ideas; the conclusion sheer burlesque. [1/6 (60c.) Longman 1884; 6d. Routledge 1888.]

Alroy (1833). *Ixion in Heaven (1833). *The Infernal Marriage (1833). Popanilla (1828).

Alroy, a wild oriental romance of the days of the Hebrew Captivity. *Ixion*, a burlesque account of Ixion's intrigue with Juno and Jove's eternal vengeance, told with droll admixture of mundane foibles and social etiquette, and with a reference to Disraeli's own ambitions. The characters of the heavenly courtiers and goddesses humorously conceived. *The Infernal Marriage* (*i.e.*, of Proserpine with the king of Hades) satirises the modern "marriage for an establishment". Elysium is a caricature of high society, its luxuries, idleness and scandals. *Popanilla*, a good-humoured satire on the British constitution in the form of a Gulliverian fable. The Captain, born on a primitive island, comes to England, and is introduced to artificial society. [In 1 vol. 2/- (60c.) Longman 1878.]

Contarini Fleming. 1832.

Also self-reflective, but of a graver period of life, that of meditation on his future career. The sensitive, impulsive Contarini would fain be a poet, while his worldly-wise father dissuades. (Disraeli was actually attempting poetry just now.) Psychological biography of a soul's development, with multifarious adventures in quest of his destiny, and idealised pictures of travel. [1/6 (60c.) Longman 1881; 6d. Routledge 1888.]

Henrietta Temple. 1837.

A passionate love tale; the hero is engaged to an heiress, who is to save his estates from ruin, but falls in love with the beautiful Henrietta. Contains a little of Disraeli's peculiar comedy. [1/6 (60c.) Longman 1882; 6d. Warne 1888.]

*Coningsby; or, the New Generation. 1844.

Much more than a novel; a political manifesto with a serious practical aim, to furnish a programme for a new Conservative party. Coningsby is the grandson of a profligate marquis—an actual portrait—and is educated at Eton. His friendships, his social experiences and entry into political life lead to a review of the political condition of England (1832-34), and criticism of the misgovernment and lack of principles of the Tories under Peel and of their anti-reform manœuvres. Caricatures of Tory underlings, toadies and political humbugs. Sidonia, the great Jew financier, has an oblique reference to Disraeli. [1/6 (60c.) Longman 1881; 1/- Cassell 1891; 6d. Routledge 1888.]

Sybil; or, the Two Nations. 1845.

The Rich and the Poor are the two nations. A similarly practical study of the condition of the people reduced, by the rule of selfish peers and worshippers of Mammon, to slavery, starvation, vice and infanticide. A comparison is drawn with the kindlier life of the Middle Ages; and it is shown that here is the real

problem for any political party that is to endure. Pungent satire of aristocratic and political tinkers. The romantic interest is evolved from the love of a nobleman for a Chartist's daughter. [1/6 (60c.) Longman 1884; 2/- Routledge 1877.]

Tancred; or, the New Crusade. 1847.

The last of "a real Trilogy," according to the author. A rhapsodical tale—how the heir to a dukedom, after sundry adventures in patrician society, which are related with plenty of satire, goes in quest of light to the Holy Land, where in a trance the moral is revealed to him that the regeneration of Christendom must come from a new Anglican Christianity refined by Judaism. But the end is fantastic and abrupt, and the meaning vague. [1/6 (60c.) Longman 1886.]

*Lothair. 1870.

A dazzling picture of the highest society of England, drawn by one who had lived in its midst. Gay and operatic in style, apparently flattering, the satire of their vanity and selfishness being mild and hardly serious. Lothair, who is to inherit immense possessions, is the object of a conspiracy to make him a Roman convert, and of Protestant intrigues. He wavers, impelled hither and thither by doubts and by the fascinations of two romantic ladies, the champions of Catholicism and of Freedom respectively. The resulting plot is fantastic, and entails much bantering satire and comedy. The late Marquis of Bute has been pointed out as the original of Lothair; Mazzini and Garibaldi appear in the Italian episodes. [1/6 (60c.) Longman 1883.]

Endymion. 1880.

The history of Endymion and his sister Myra is an allegory with an autobiographic meaning; and the other characters are either important social types or representatives of great people of the present day. A book full of double meanings and of aphorisms expressing the writer's political philosophy. [1/6 (60c.) Longman 1886.]

GORE, CATHERINE GRACE [*née* Moody; 1799-1861]. Cecil; or, the Adventures of a Coxcomb. 1841.

Ormington. 1842.

Novels of fashionable life, full of incident and of observation of character, caustically satirical in the description of high society; built on an old-fashioned and artificial plan.

HOOK, THEODORE EDWARD [1788-1841]. Sayings and Doings. 3 series. 1824-28.

Novelettes of a farcical or serious kind; many of the characters caricatures, or at least portraits, of his friends and familiars and of people well-known in society; largely dealing with pleasantries and hoaxes; *e.g.*, *The Sutherlands*—a somewhat farcical story of two brothers, one headstrong, the other over-cautious, whose widely different matrimonial schemes land them both in disagreeable results. *Doubts and Fears*—a thorough-going farce, a lady-killer intrigues simultaneously with his wife, separated from him, and her daughter, with lamentable results. *Gervase Skinner*—a stingy country bumpkin, lady-killer in an artless way, is made the victim of sharps and adventurers: a farcical sketch that contains a number of caricatures of pleasant and unpleasant people, among them Kekewich, who may have suggested Mr. Jingle. *Cousin William*—a sentimental society tale of passion and its consequences. [*o.p. pub.*; 1/- Bentley 1872.]

Maxwell. 1830.

A plot-novel, hingeing on a mystery disclosed in the last chapters. The characters, as usual with Hook, much addicted to puns. Godfrey Moss, a queer mixture of generosity and egotism, vulgarity and refined habits, is said to be drawn from George IV.'s "led-parson," Cannon. [2/- Routledge 1873.]

Gilbert Gurney. 1836.

A boisterous comedy, made up chiefly of Hook's own escapades and the characters of his intimates, young men about town, with their practical jokes and smart talk. Satirical sketches of cockneys, dinners and other jovial scenes, city society; anecdotes of real people, gibbeting their petty foibles. [2/- Routledge 1871.]

Jack Brag. 1837.

[1/- Chapman 1879; 2/- Routledge 1873; 6d. Warne 1881.]

The Ramsbottom Letters. 1872.

An old lady's diary during a tour on the continent, enlivened profusely by her malapropisms and strokes of unconscious humour.

James, George Payne Rainsford [1801-60]. Richelieu: a Tale of France. 1829.

This novel, like those that succeeded it, is really an historic episode dressed up as romance. Descriptions of scenery and of costumes, arms, buildings and people; a tragic speech, flavoured with archaisms; a conventional love plot, usually concerned with great people; these are the means by which the history is adapted. Here the history of Cinq-Mars and his fatal conspiracy supplies the main action.

Darnley; or, the Field of the Cloth of Gold. 1830.

Old English life in Tudor times; domestic scenes, pageants and revelry, court life, and the famous meeting of Henry and Francis; with the wonted love romance and melodrama worked in.

Philip Augustus; or, the Brothers in Arms. 1831.

Baronial France at the end of the 12th century, over-run by the rebellious banditti and free companies. The adventures of the Sire de Coucy, John of England's persecution and murder of Prince Arthur, and the battle of Bouvines (1214).

Henry Masterton; or, the Young Cavalier. 1832.

There is more domestic and personal interest than usual in this romance of adventure in the English Civil War and in France.

Mary of Burgundy; or, the Revolt of Ghent. 1833.

A similar theme to that of Scott's *Quentin Durward*, but treated differently: the turbulent history of the burghers of Flanders and their incessant revolts from their several lords [1456-77].

*The Brigand; or, Corse de Leon. 1841.

A love romance of the years 1558-59; opens amidst the Alpine scenery of Savoy, moves to Paris and the court, the Louvre and Fontainebleau, all elaborately depicted; among the prominent figures are Diana of Poitiers and Henry II. of France, with whose fatal wound in a tournament the narrative closes.

The Woodman. 1842.

A romance of the days of Richard III.

Agincourt. 1844.

*The Smuggler. 1845.

A picture of smuggling and smugglers in Kent at middle of 18th century, with an account of how the trade received a crushing blow from the Customs and

the military. General ruffianism relieved by a few strong characters and by love-making under difficulties. The good-natured but gruff Mr. Zachary Croyland and his good-intentioned, meddling sister supply not a little low comedy.

[Each 6d. Warne.]

JERROLD, WILLIAM DOUGLAS [1803-57]. Mrs. Caudle's Curtain Lectures. 1846.

The comic irony of wedlock; a shrewish wife's nocturnal harangues at her husband: originally appeared in *Punch*. [1/- Bradbury; 2/- W. Scott 1891; 6d. Routledge 1894. *Illustrated* by C. Keene, 10/6 Bradbury 1888.]

LANDON, LETITIA ELIZABETH [*Mrs.* Maclean; 1802-38]. Ethel Churchill; or, the Two Brides. 1837.

The days of the first Georges; a touching story, with some wit and tender sentiment in the dialogue. Historic characters come on the stage, *e.g.*, Sir Robert Walpole.

LYTTON, EDWARD GEORGE EARLE LYTTON BULWER, *Lord* [1803-73]. Pelham; or, the Adventures of a Gentleman. 1828.

Memoirs of a man of the world, written to show that he may use worldly experience rightly and escape corruption. Superficially, Pelham is frivolous, foppish and effeminate, but underneath he is a man of principle and high ambition. Like the author, he is familiar with the fashion and vice of London and Paris, with the wiles of politicians and of shady characters. Full of apparent levity that is really an instrument of satire. Many sketches of people then living.

The Disowned. 1829.

Professedly a "metaphysical" novel, the characters having an allegorical reference to moral qualities. Attempts to relieve abstract nature of plot by the play of passion and the excitements of adventure in the career of two heroes and of a gigantic scoundrel drawn from a notorious swindler.

Paul Clifford. 1830.

Denounces "a vicious Prison Discipline and a sanguinary Penal Code"; advocates a reformatory method. A very tragic story with a "gentleman highwayman" for hero, and with a dramatic climax confronting father and son as judge and criminal. Playful caricatures of people in high life.

The Pilgrims of the Rhine. 1834.

An extravaganza mingling elves and fairies with more mundane beings and propounding his ideas of human life, the motive being a visit paid by the English fairies to those of the Rhineland.

*The Last Days of Pompeii. 1834.

A reconstruction of the splendid and luxurious Roman society of the first century of the Christian era, founded on careful study of Latin literature and of the Pompeian antiquities, and on observation of modern manners and character. Brings the history of the times into close relation with the personal story.

*Rienzi, the Last of the Tribunes. 1835.

The romantic career of this political descendant of the Gracchi, with his stubborn fight for Italian freedom and unity; combined with an historical picture of the stormy politics and of the European plight of Rome during this period [1313-54.]

Leila. 1838.

A Spanish and Moorish romance, laid amid the stormy incidents of the conquest of Granada (1492).

Zanoni. 1842.

A Gothic story of the Rosicrucians and the secret of attaining eternal youth. The hero, having lived many centuries, marries a lovely opera singer, loses his gifts of supernatural vision and immortality, and perishes in the Reign of Terror. Contains blood-curdling scenes.

The Last of the Barons. 1843.

A tragic narrative, aiming at the characteristic effects of Greek drama, the subject being Warwick the King-Maker and his strife with Edward IV. The battle of Barnet (1471) is represented at length, and the novel contains a large amount of actual history, while setting forth in a philosophical manner the social tendencies of this changeful epoch.

*The Caxtons. 1849.

A novel of manners in the form of family memoirs set down by the hero Pisistratus Caxton; largely realistic in method, but evidently much influenced by Sterne; appeals to the human heart, and teaches that happiness is not to be found by ambition nor in things external, but that in ourselves lies the making of our lives. Philanthropical and philosophical didacticism pervades it, and the criticism of life is based on Lytton's theory of the Real and the Ideal. The scenes of high society and of political life are the most important. The characters are various types of Englishmen—the modest, reserved and scholarly gentleman, who is the head of the family; the stern and romantic soldier uncle and his adventurous son; the sanguine speculator, Uncle Jack, with his disastrous schemes; and high-minded and high-bred Sedley Beaudesert.

*Harold; or, the Last of the Saxon Kings. 1848.

The tragic history of Harold's fall; elaborate descriptions of the battles of Stamford Bridge and Hastings and of English life in the 11th century; accurate historically. [ed. G. L. Gomme, 3/6 Constable ($1·50 Longman, *N. Y.*) 1897; *v. also infra.*]

My Novel; or, Varieties of English Life. 1853.

A sort of continuation of *The Caxtons.* "The amusements, the pleasures and the passions of the idle members of English society," thrown on a very broad canvas; a multitude of characters being introduced, the principal, a wealthy country squire and his family, their connections, and the magnates and inhabitants of the parish. These are woven into a story that rises occasionally into dramatic scenes, and there is considerable "still-life" description of the details of country life, the surroundings and the people.

The Coming Race. 1871.

Half a Utopian romance, half a criticism of humanity by a professed philosopher. Recounts a journey below the surface of the earth, where a branch of the human race, lost ages ago, has developed a high order of civilisation and of mechanical art.

Kenelm Chillingly. 1873.

Another didactic romance of the Real and the Ideal, embodying some incisive portraiture and criticism of everyday life. Kenelm, heir of a wealthy baronet, born in luxury and educated in the latest modern ideas, becomes a sceptic and contemner of old truths and authority. But wearying of an empty life, he goes among the ranks of the workers, becomes himself a worker, and so acquires a nobler philosophy. From active philanthropy among the poor, he comes back to more effective work for humanity in his natural sphere.

The Parisians. 1873.

A very complete view of Parisian society in its various ranks and phases, embracing specimens of the old noblesse, financial and industrial magnates,

bohemians, workmen and socialists; with their various interests and activities, converging towards a plot, of which a stilted Englishman is the hero and lover, and the leading motive a mystery kept till the last chapter. The period preceding the siege of Paris. The real object of the book is philosophical and didactic, and the characters are often merely mouthpieces for the doctrines of Lord Lytton.

[Editions of Lytton's *Works*, published by Routledge: (Library Edn.), 48 vols., with about 250 etchings, ea. 10/6, 1891-92; (New Library Edn.), with frontispieces, 26 vols., ea. $1.25; (Caxton Edn.), 20 vols., ea. 5/-; (Knebworth Edn.), 29 vols., ea. 3/6 ($1.25), 1875-76; (Stevenage Edn.), 28 vols., ea. 2/-; (Pocket Edn.), 28 vols., ea. 1/6 (60c.), 1888-89; also 6d. edns.]

MACFARLANE, CHARLES [d. 1858]. The Camp of Refuge. 1846.

The story of Hereward's famous stand against the Conquerer in the Fens of Ely. Aims at historical accuracy rather than romance; the language is archaic. [ed. G. L. Gomme, maps, etc., 3/6 Constable ($1.50 Longman, *N. Y.*) 1897.]

A Legend of Reading Abbey. 1846.

An imaginary chronicle of actual happenings in the reign of Stephen (1135-54), presenting a genre-picture of English life in those days. [ed. G. L. Gomme, maps, etc., 3/6 Constable ($1.50 Longman, *N. Y.*) 1898.]

The Dutch in the Medway. 1847.

A story dealing with a disgraceful episode of English history, the blockading of the Thames by a Dutch fleet under De Ruyter (1667, reign of Charles II.), which was followed by the ignominious Peace of Breda. Founded on *Diary* of Pepys, who is one of the characters of the domestic story. [With Foreword by S. R. Crockett, 3/6 J. Clarke 1897.]

MARRYAT, *Capt.* FREDERICK [1792-1848]. Frank Mildmay; or, the Naval Officer. 1829.

A sea novel, made up of Marryat's experiences as a midshipman under Lord Cochrane on board the *Impérieuse*. In two and a half years' service he is said to have seen fifty engagements, many of them very brilliant; and it is a life of perpetual adventure and activity that is here described. Certain naval notabilities are supposed to be sketched among the characters. The book is not, however, mere autobiography, for the plot is purely fictitious, and so is the vicious hero. [3/6, 2/-, 1/- (25c.) Routledge. *Illustrated* by Millar, 3/6 ($1.50) Macmillan 1897; by Barnard and Overend, 3/6 ($1) Routledge 1896; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896.]

*The King's Own. 1830.

The previous book was made up of reminiscences in the form of fiction; this, constructed of like materials, is more of a novel. In the opening chapters is a very full narrative of the mutiny at the Nore (1797), followed by the adventures of a daring smuggler, who impresses the young hero into his crew. In this novel occurs the famous story of an English captain, who deliberately loses his frigate on a lee shore in order to wreck a French line-of-battle ship. [2/-, 1/- (25c.) Routledge. *Illustrated* by Townsend, 3/6 ($1.50) Macmillan 1896; by Overend, 3/6 ($1) Routledge 1896; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1894.]

Newton Forster. 1832.

Opens with a terrible shipwreck and the rescue of an infant, who in the end proves to be the heiress of a French marquis that Newton becomes acquainted

with in the West Indies. Newton is wrecked and has a marvellous escape in an open boat; and later becomes an officer, eventually captain, on an East Indiaman, winning a beautiful and wealthy girl for his wife. Farcical scenes of connubial strife, society on shipboard, etc. [3/6, 2/-, 1/- (25c.) Routledge. *Illustrated* by Sullivan, 3/6 ($1.50), 2/6 Macmillan 1897; by Overend, 3/6 ($1) Routledge 1896; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896.]

***Peter Simple.** 1834.

Journal of a sailor, from the day he is entered as midshipman to his marriage and retirement as Lord Privilege. Peter, the supposed dunce, with his real sagacity, his innocent misadventures and escape from every peril and quandary; the pungent character-sketches, *e.g.*, Mr. Chucks and romancing Capt. Kearney, as comic as a sheer caricature; the escapes from shipwreck, cutting-out expeditions and adventures of the fugitive prisoners, make a lively and humorous picture of naval life. [3/6, 2/-, 1/- (25c.) 6d. Routledge. *Illustrated* by Symington, 3/6 ($1.50) Macmillan 1895; by Wheeler, 3/6 ($1) Routledge 1896; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896; with 12 coloured illus. by Symington, 4/6 net Dent 1900.]

***Jacob Faithful.** 1834.

As usual, the hero tells his own story from infancy upwards. His life at a charity school, apprenticeship to a Thames waterman and life on the river till he and Old Tom are impressed and see service in a frigate, are episodes crammed with humorous incident. The vulgar Turnbulls and their attempts to be fashionable, the theatrical picnic party, the "Domine," and an incurable punster, Old Tom, provide continual mirth. This novel contains an unusual quantity of verse. [3/6, 2/-, 1/- (25c.) Routledge. *Illustrated* by H. M. Brock, 3/6 ($1.50) Macmillan 1895; by Wheeler, 3/6 ($1) Routledge 1896; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896.]

***Mr. Midshipman Easy.** 1836.

Like his first novel, this is founded on the author's experiences of active service round the coasts of France and Spain during the great war; full of thrilling episodes, rich in salt-water character (Mr. Easy is especially individual and humorous), full of fun also, and of yarns which Munchausen might have fathered. [2/-, 1/- (25c.) Routledge; 1/6 Newnes 1898. *Illustrated* by Pegram, 3/6 ($1.50) Macmillan 1896; by Overend, 3/6 ($1) Routledge 1896; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896; by Zogbaum, $2.50 Putnam, *N. Y.*, 1895.]

Japhet in Search of a Father. 1836.

Exceptional among Marryat's stories as not dealing with the sea; a picaresque story pure and simple, showing the author's usual characteristics of broad fun and humorous idiosyncrasy. [3/6, 2/-, 1/- (25c.) Routledge. *Illustrated* by H. M. Brock, 3/6 ($1.50) Macmillan 1895; by Wheeler, 3/6 ($1) Routledge 1896; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896.]

***Snarleyyow; or, the Dog Fiend.** 1837.

A story of William the Third's reign. The dog which plays such a prominent rôle belongs to a rascally lieutenant commanding a small vessel hunting for smugglers. The lieutenant's avarice gets him mixed up with the Jacobites, and when he has quite filled up the cup of his cruelties and treachery, it is at their hands he meets with his doom. Lieut. Vanslyperken and his dog are grotesques, verging on the horrible; but the story has many episodes of characteristic fun and comedy, while Short and the Widow are extremely humorous. [3/6, 2/-, 1/- (25c.) Routledge. *Illustrated* by Millar, 3/6 ($1.50) Macmillan 1897; by Hayes, 3/6 ($1) Routledge 1897; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896.]

The Phantom Ship. 1839.

A thrilling narrative of Philip Vanderdecken's arduous search for, and eventually successful, though calamitous discovery of, his father, the "Flying Dutchman". The story is placed in the seventeenth century. [3/6, 2/-, 1/- (25c.) Routledge. *Illustrated* by Millar, 3/6 ($1.50) Macmillan 1896; by Hayes, 3/6 ($1) Routledge 1897; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1896.]

Masterman Ready; or, the Wreck of the *Pacific*. 1841.

A story for children—a wreck, Crusoe life on an island, a fight with savages and the heroic death of the fine old sailor, Masterman Ready, through the carelessness of a naughty boy. [3/6, 2/-, 1/- Routledge. *Illustrated* by Pegram, 3/6 ($1.50), 2/6 Macmillan 1897; by Vedder, 3/6 ($1) Routledge 1898; with 3 etchings, 3/6 net Dent ($1.50 Little, Brown & Co., *Boston*) 1897; 5/- Warne 1898.]

SCOTT, MICHAEL [1789-1835]. *Tom Cringle's Log. 1833.

Life and adventures of a midshipman during the great world-struggle of 1813. Opens with a cruise in the *Torch* brig, a sharp action at the mouth of the Elbe, resulting in Tom's becoming a prisoner of war. The scene shifts to West Indies, Bermuda, Jamaica and other places, where Scott was thoroughly at home, having spent most of his life there as a merchant. He gives extensive descriptions of the scenery, towns and inhabitants. But the sensational incidents do not slacken, ashore or afloat: encounters with American frigates, with smugglers and privateers, droll anecdotes, Tom's kidnapping and life aboard the *Wave*. Narrative and descriptive passages characterised by lively and abundant details. First appeared (1829) in *Blackwood's Magazine*. [3/6, 2/- Blackwood; 2/-, 6d. (25c.) Routledge. *Illustrated*—3/6 ($1.50) Macmillan 1895; 3/6 Blackwood 1895; 2 vols. 5/- net Gibbings ($2 Lippincott, *Phila.*) 1894.]

*The Cruise of the *Midge*. 1834.

The life of a sailor; slave-catching on the African coast; visits to the Cape; cruising in the West Indies—a varied narrative of pleasures and dangers, flirtations and duels, scenes of joviality and humour, with death always in the background. Here, as in the former book, pen-pictures of tropical scenery are a considerable feature, and so are the racy portraits of salt-water characters, with yarns told in appropriate lingo. First appeared in *Blackwood's Magazine*. [2/6 W. Scott; 1/6 Blackie; 2/-, 6d. (25c.) Routledge. *Illustrated*—2 vols. 5/- net Gibbings ($2 Lippincott, *Phila.*) 1894.]

SURTEES, ROBERT SMITH [1779-1834]. Handley Cross; or, the Spa Hunt. 1843.

A sporting novel, describing how a village grew into a fashionable spa, and the pack of hounds kept by the farmers were the nucleus of the Spa Hunt; written in an almost interminable chronicle, in which every little event is set down conscientiously, letters and accounts appearing at full length, and every character being minutely described as to his dress and appearance. Most prominent among the many farcical characters is Mr. Jorrocks, the Cockney grocer and M.F.H., who reorganises the hunt and has various squabbles with the magnates of the Spa, winding up with a couple of lawsuits. The book is an unambitious, but very graphic and faithful, picture of life and manners at the beginning of the Victorian epoch. [*Illustrated* by Leech, 5/- Simpkin 1891, 2/- Chatto 1900; 2 vols. 2/- Lawrence & Bullen 1898; with the original coloured plates by Leech, 16/- Bradbury.]

THACKERAY, WILLIAM MAKEPEACE [1811-63]. The Yellowplush Memoirs. 1841.

Contributed under various titles to *Fraser's Magazine* (1838-40). The reminiscences of a self-educated footman; a medley of highly personal satire [*e.g.*, Dionysius Lardner and Bulwer Lytton are absurdly travestied], facetious

sketches of Society above and below stairs, and the story of an aristocratic card-sharper's (Mr. Deuceace's) doings. Broad comedy, with passages of farce intentionally vulgar in tone, and scenes of brutality and suffering intentionally made odious by ironical sympathy with the rogues. [6d. Routledge 1882; 1/- Cassell 1885; *v. also infra at foot*.]

*Vanity Fair; or, a Novel without a Hero. 1848.

A picture of society on a broad canvas, embracing a vast variety of characters and interests, the object being to depict mankind with all its faults and meannesses, and without idealisation or romance. There is little set design; but the careers of Becky Sharp, the adventuress, and her husband, Rawdon Crawley, make an apt contrast to the quiet commonplace loves of the good hero and heroine, Dobbin and Amelia: more attention is paid to the rogues for satirical purposes. The nobility, fashionable society in town, the mercantile aristocracy and the needy classes below them, are all represented. Episodes of affecting tragedy, dramatic displays of passion, are mingled with scenes of pure comedy. Following the example of Fielding, Thackeray intersperses comment with his narrative, combining the two even more intimately than his master; in fact, to many readers this sarcastic running commentary is one of the chief intellectual delights of the book. Period, second decade of 19th century. An epoch-making work in the history of English realism. [1/- net Routledge 1895; 1/6 Sands 1896; (Little Lib.) 3 vols. 4/6 net Methuen 1899. *Illustrated* by Chris Hammond, 2/6 Nisbet ($1 Putnam, *N. Y.*) 1897; *v. also infra.*]

The Book of Snobs. 1848.

Satirical monographs on the innumerable species of this national *genus*, which he hunts out from every rank of society. Pretentiousness, vulgarity, meanness, are all illustrated with a wealth of example and anecdote. First appeared in *Punch*, 1846-47.

The History of Samuel Titmarsh and the Great Hoggarty Diamond. 1849.

The brief history of a young man's life in London, his early struggles and adventures, courtship, marriage and family troubles; a sort of *Vanity Fair in parvo*, full of humour, fierce in occasional satire, *e.g.*, in exposing the villainy of bubble companies, but with pages of affecting pathos. First appeared in *Fraser's Magazine*, 1841.

*The History of Pendennis: his Fortunes and Misfortunes, his Friends and his Greatest Enemy. 1849-50.

Aims at presenting the young man of the time, without flattery and without extenuation, as Fielding had presented *Tom Jones*. Pendennis is in a measure the reflex of Thackeray himself, and much personal history is made use of; he is far from being an ideal hero, and in his selfishness, vanity and weakness he is only a little better than George Osborne, Amelia's showy hero in *Vanity Fair*. His varied history introduces a numerous series of characters—the womanly Laura, the sham-sentimental Miss Amory, the capital Irishman, Capt. Costigan, the inimitable Major Pendennis and the fine manly George Warrington, with many other comic or pathetic creations. Satire plays freely throughout the book, and many shams and vanities are exposed with delicate humour, honest realism being the true groundwork. [1/- Routledge 1894. *Illustrated* by Chris Hammond, 2/6 Nisbet ($1 Putnam, *N. Y.*) 1897; *v. also infra.*]

*The History of Henry Esmond, Esq., a Colonel in the Service of Her Majesty Queen Anne; written by himself. 1852.

A chronicle of public and domestic events taking place towards the end of the 17th century, ostensibly an autobiography written in George III.'s reign, and a successful reproduction of the modes of writing and speaking appropriate to the

times. Twice members of the Esmond family become involved in Jacobite plots, and they are engaged in the Blenheim campaign and other historic affairs that serve to introduce such celebrities as Marlborough, Gen. Webb, Steele, Lord Mohun and his victim Hamilton, the Old Pretender, etc. Actual events are inwoven with the family narrative, and the manners, dress and habits of the time are portrayed with scholarly exactness. The personal interest centres in Henry Esmond and the two women whom he loves, Lady Castlewood and her daughter Beatrix; it culminates in several episodes of moving tragedy. Beatrix has her history taken up again in *The Virginians;* she is often characterised as the only woman completely portrayed in English fiction. *Esmond* marked a renascence of the English historical romance and established a new model, rejecting the standard of romanticism and aiming at describing life as realistically as contemporary writers might have represented it. [6d. Routledge 1895. (Temple Classics) 2 vols. 3/- net Dent ($1 Macmillan, *N. Y.*) 1898. *Illustrated*—2/- Smith & Elder 1894; by Robinson, 6/- G. Allen 1896; by Bedford (coloured), 4/6 net Dent ($2 Stokes, *N. Y.*) 1898; by Chris Hammond, 2/6 Nisbet ($1 Putnam, *N. Y.*) 1896; *v. also infra.*]

*The Newcomes: Memoirs of a Most Respectable Family; edited by Arthur Pendennis, Esq. 1854-55.

Contains hardly any distinct thread of story, unless it be Clive Newcome and Ethel's love affairs, the issue of which is blank tragedy. Like Pendennis, Clive is a weak hero and does not escape satire. The society depicted is thronged with worldlings, false, self-seeking, whited sepulchres; over against whom is set the ideal English gentleman, Col. Newcome, one of the most beautiful and pathetic creations in English literature. [2/- W. Scott 1897. *Illustrated* by Chris Hammond, 2/6 Nisbet 1897; *v. also infra.*]

The Christmas Books of M. A. Titmarsh. 1847-55.

Mrs. Perkins's Ball (1847), a farcical account of the guests and their behaviour, particularly of the escapades of an Irish gentleman, the Mulligan. *Our Street* (1848), thumb-nail sketches of residents, their families, servants and followers—broad caricature. *Dr. Birch and his Young Friends* (1849), similar sketches of school life. *The Kickleburys on the Rhine* (1851), ludicrous sketches of natives and Englishmen abroad. **The Rose and the Ring* (1855), a mock-heroic story of the Kings of Paflagonia and of Crim Tartary, containing satire and travesties of modern manners, etc. All these farces and extravaganzes were lavishly illustrated by the author's own pen, when they came out at successive Christmastides. Most of them are readable by children; all are amusing to readers of every age. [2/6 Newnes 1896; *v. also infra.*]

Miscellanies, 4 vols. 1855-57.

Chiefly multifarious contributions, from 1837 onwards, to *Fraser's Magazine* and *Punch*. Some had previously appeared in separate form. VOL. I.—*Ballads: Snob Papers; The Tremendous Adventures of Major Gahagan* (1838-39) are the tall stories of an Anglo-Indian Münchausen, another of Thackeray's delightful Irishmen. *The Fatal Boots* (1839); *Cox's Diary* (1840); minor facetiæ. VOL. II.—*The Yellowplush Memoirs: Jeames's Diary* (1845-46); *Sketches and Travels in London; Novels by Eminent Hands* (1847); these last burlesque imitations, which are also in a sense serious criticisms, of popular authors, Lytton, Lever, Disraeli, G. P. R. James, Cooper, etc.; **Codlingsby* is a most diverting travesty of *Coningsby; Character Sketches.* VOL. III.—**The Memoirs of Barry Lyndon, Esq., written by himself* (Fraser 1844). The autobiographer is an Irish adventurer, card-sharper and bully, who writes himself down a scoundrel. The narrative is consistently ironical, the hero surveying his iniquities with pride and enjoyment, so that the sufferings of his victims arouse keen indignation. A view of European society as it was before the French Revolution, seen principally in the haunts of pleasure-seekers, and scenes of martial adventure in the Seven Years' War (1756-63); full of digressions and of episodes in the hero's diversified

career that reveal all kinds of life. *A Legend of the Rhine* (1845), a most entertaining burlesque of the mediæval story of barons and knight-errants. *Rebecca and Rowena, a Romance upon Romance* (1850), continues Scott's *Ivanhoe* in mock-heroic style, making capital of the romantic glamour that surrounds the Jewess to the disparagement of the Saxon heroine. *A Little Dinner at Timmins's* (1848); *The Bedford Row Conspiracy* (1840). VOL. IV.—*The Fitz-Boodle Papers* (1842-43), "reminiscences of a younger son, who moans over his poverty, complains of womankind generally, laughs at the world all round and intersperses his pages with one or two excellent ballads". The last are aimed at the humbug of things in general and of poetry in particular. *Men's Wives* (1843); *A Shabby-Genteel Story* (1840); *The History of Samuel Titmarsh and the Great Hoggarty Diamond* (1849). [*Barry Lyndon*, 6d. Routledge 1892; 1/6 W. Scott 1893; *v. also infra.*]

The Virginians: a Tale of the Last Century [sequel to *Esmond*]. 1858-59.

Memoirs of Esmond's two grandsons in America and England. Finishes the full-length portrait of Beatrix as the Baroness Bernstein, and is connected genealogically with *Pendennis* and *The Newcomes*. George Washington, Dr. Johnson, Fielding and Richardson are among the historical notabilities introduced, and the study of manners is specially excellent, the interest being in the separate scenes rather than in the main story. The two heroes take opposite sides in the American War of Independence.

Lovel the Widower. 1861.

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Altogether a minor work, a novel based on a rejected play. It deals with the vulgar love affairs of a much-engaged young woman, who extricates herself from her other lovers and eventually marries Lovel.

The Adventures of Philip on his Way through the World; showing who robbed him, who helped him and who passed him by. 1862.

A discursive story, containing several fine scenes and a beautiful character in the "Little Sister," the womanly and loving friend of the hero. Philip himself, the son of a polished villain, determines to show his rectitude by independence and disdain of social polish, and thus makes his way through the world. The book is a minor work in the *genre* of *Vanity Fair* and *Pendennis*.

Denis Duval. 1867.

A posthumous fragment, comprising some vigorous and pathetic scenes well worthy of Thackeray's best days. Old Rye is the scene and the latter part of the 18th century the time; and the venerable town, with its motley population of smugglers and refugees, old sea captains and Catholic gentry, is a very picturesque setting. Narrative breaks off just at the beginning of a thrilling episode, the capture of the *Serapis* by Paul Jones.

Catherine. 1867-69.

A narrative of "unmixed rascality, performed by persons who never deviate into good feeling," so the author characterises it, his aim being to show how disgusting would be the records of thieves, cheats and murderers, were their doings and language described according to their nature instead of being handled in such a way as to create sympathy and therefore stimulate imitation. Directed against such romances as Lytton's *Eugene Aram*, Ainsworth's *Jack Sheppard* and Dickens's *Oliver Twist*. First appeared in *Fraser's Magazine*, 1839-40.

[Editions of Thackeray's *Works*, published by Smith & Elder:—

A. *Illustrated Editions.*—(Edition de Luxe), 24 vols., with 88 col. plates and 1721 illus. [worth £15], 1878-79; (Standard Edn.), 26 vols., each 10/6 ($3 Lippincott, *Phila.*) 1887; (Library Edn.), 22 vols.,

each 7/6 ($1.50 Houghton, *Boston*) 1889; *(Biographical Edn.), with biographical introductions by his daughter, Anne Ritchie, 13 vols., each 6/- Smith & Elder ($1.75 Harper, *N. Y.*) 1898-99; (Popular Edn.), 12 vols. each with a frontispiece, each 5/-; (Cheaper Illustrated Edn.), 26 vols., each 3/6 ($1.25, called "Popular Illustrated Edn.," Lippincott, *Phila.*) 1886.

B. *Without Illustrations.*—(Pocket Edn.), 27 vols., each 1/-, cloth 1/6 Smith & Elder (50c. hf. mor., called "Handy Edn.," $1 Lippincott, *Phila.*) 1886-88.

C. *Edns. by other Publishers.*—(Temple Edn.), 40 vols., with col. plates, each 1/6 net, 2/- net lambskin, Dent (lambskin 80c., Doubleday, *N. Y.*) 1888 (in progress); (New Century Lib.), 14 vols., each 2/- net ($1) Nelson 1899-1901.]

TROLLOPE, FRANCES [*née* Milton; 1780-1863]. The Domestic Manners of the Americans. 1831.

The result of a three years' life in America for business purposes. The sketches of life and society are very caustic, and aroused keen resentment in the United States.

The Vicar of Wrexhill. 1837.

The title originally proposed—*The Unco Guid*—indicates the spirit of the book. The Vicar is a clergyman of an unpleasant type, sketched to a large extent from actual facts, and so realistically drawn that a storm of criticism and abuse was raised by the Low Church party.

WARREN, SAMUEL [1807-77]. Ten Thousand a Year. 1841.

A highly-coloured sensational story, with an elaborate plot, which places a weak and vulgar London draper's assistant in possession of a great estate. Full of extravagant comedy, though the object is grave and earnest, of satire on English legal forms and persons in the first half of the century, and of farcical characters, like the caricature of Lord Brougham as Mr. Quicksilver, and Oily Gammon and Tittlebat Titmouse. [2/6, 2/-, 1/- Blackwood; 2/- (50c.) Routledge 1899.]

WHATELY, *Archbishop* RICHARD [1787-1863] (*ed.*). Selected Tales of the Genii. 1840.

Revised, purified, and in part remodelled, from Ridley's *Tales of the Genii*, transl. (fr. the Persian) by Sir C. Morrell. [5/- (Bohn's Lib.) Bell ($1.50 net Macmillan, *N. Y.*).]

VIII. NINETEENTH CENTURY—THIRD QUARTER, 1850-1875.

ARNOLD, MATTHEW [1822-88]. Friendship's Garland. 1871.

"Being the Conversations, Letters and Opinions of the late Arminius, Baron von Thunder-ten-Tronckh; collected and edited, with a Dedicatory Letter to Adolescens Leo, Esq., of *The Daily Telegraph*." This imaginary German is the author's stalking-horse for a satirical attack on British Philistines and their ways of thinking and speaking. Witty and consistently ironical. Many of its phrases and paradoxes are now classical. [4/6 Smith & Elder; $1.50 Macmillan, *N. Y.* (in *Works*, vol. III.).]

ARNOLD, WILLIAM DELAFIELD [*brother of preceding*: 1828-59]. Oakfield; or, Fellowships in the East. 1853.

The hero, a young Oxford man, brought up in strict ideas of duty and conduct, goes to India and is revolted by the dissipation and indifference of the

English, both military and civil, and their total neglect of the natives' well-being. His censures are sharpened by his ignorance of real life. Includes a narrative of the second Sikh War and the battle of Chillianwallah.

BORROW, GEORGE HENRY [1803-81]. *Lavengro. 1851.

Really Borrow's early autobiography, with a veil of mystery purposely thrown over it. Describes his wanderings over the three kingdoms, chequered with strange adventures, his literary struggles in London, vagrancy with the gypsies, etc. The characters are of a piece, odd and striking, often disreputable people, removed as far as possible from the ordinary; word-sketches of towns and country places, written in a characteristic prose, abound, all deeply imbued with a passion for a life with nature, the passion of a born vagabond. [2/6 Murray ($1 Scribner, *N. Y.*) 1888, *6/- *id.* ($2 *id.*) 1900; with Introduction by Theodore Watts-Dunton (Minerva Lib.), 2/- (75c.) Ward & Lock 1893; 2/- net Lane 1900. *Illustrated* by Sullivan, 3/6 ($1.50) Macmillan 1896.]

The Romany Rye [*sequel*]. 1858.

Goes on with the story exactly as if there had been no breaking off. Dr. Jessopp says it is a story "which, in the exquisite beauty of its setting and the inimitable blending of the elements of gentle pathos and rugged tenderness—in the dialogue—it would be difficult to find a parallel for in modern English literature". Doubtless he refers to the two vols. as one single story. [2/6 Murray ($1 Putnam, *N. Y.*) 1888, *6/- *id.* ($2 *id.*) 1900; with Introduction by Th. Watts-Dunton (Minerva Lib.), 2/- (75c.) Ward & Lock 1900; 2/- net Lane.]

BRADLEY, *Rev.* EDWARD ["Cuthbert Bede"; 1827-89]. The Adventures of Mr. Verdant Green. 1853-57.

A highly-coloured, farcical extravaganza of undergraduate life at Oxford. Though the author was not an Oxford man, he kept close to the actual manners and customs of the university, exaggerating only for the purposes of low comedy. [*Illustrated* by the author, 3/- J. Blackwood 1890; $1.50 Little, Brown & Co., *Boston*, 1897.]

Little Mr. Bouncer and his Friend, Mr. Verdant Green [*sequel*]. 1857.

A supplemental portrait, chiefly, of little Mr. Bouncer, the most comical of the author's Oxonians. [*Illustrated*, 2/-, 1/- J. Blackwood 1890.]

BUTLER, SAMUEL [b. 1835]. Erewhon; or, Over the Range. 1872.

A satire on human institutions and customs in the manner of Swift's *Gulliver's Travels*. Describes an imaginary race of people, discovered in 1868 hidden behind an enormous range of mountains, who had reverted to a primitive form of civilisation. Most of their ideas were exactly the opposite of those prevailing in Europe, and they regarded physical perfection as the highest standard of human life and conduct. The title "Erewhon" is simply the word "Nowhere" slightly transposed. Sequel, *Erewhon Revisited Twenty Years Later*, pub. 1901, while these sheets are passing through the press. [Each 6/- Grant Richards 1901.]

CHARLES, ELIZABETH [*née* Rundle; 1826-96]. Chronicles of the Schönberg-Cotta Family. 1863.

The domestic and civic side of Luther's and Melanchthon's lives: a book founded on painstaking research, and animated largely by a didactic purpose. [5/-, 3/6 Nelson; 75c. Caldwell, *Boston*, 1898.]

CLIVE, *Mrs.* ARCHER [Caroline, *née* Meysey-Wigley; 1801-73]. Paul Ferroll. 1855.

Paul murders his wife in order to marry a girl that he loves, and manages to avert suspicion and to live a happy life with his new wife and daughter. At

length, however, his guilt is brought home and his condemnation kill his wife, while he escapes with his daughter and settles down to a repentant life abroad. [3/6 Chatto 1891.]

Why Paul Ferroll Killed his Wife [*sequel*]. 1860.

The names are changed in the sequel, but the characters represent the *dramatis personæ* of *Paul Ferroll*. An equally gloomy narrative, in which every character and every particle of the environment take the hue of the dominant situation. The hero is a man whose intellectual powers have raised him so high that he thinks himself superior to moral laws: absolutely selfish, fearless and remorseless, he commits his crime and lives securely till events betray his guilt. [3/6 Chatto 1901.]

COLLINS, WILLIAM WILKIE [1824-89]. Hide and Seek. 1854.

A novel depending on a long-kept secret. Plot: how a brother, having hunted out the destroyer of his sister, relinquishes his vengeance for the sake of his friend, the villain's son. Moral purpose: to show how by kindness and patience the life of a deaf and dumb girl may be made happy. [3/6, 2/6, 2/- Chatto; $1.25 Harper, *N. Y.*; 75c. Peterson, *Phila.*]

After Dark. 1856.

A series of novelettes, displaying his characteristics in brief—stories told by a painter whose sight is failing; *e.g.*, *The Yellow Mask*, a story of Pisa, that has much of the grisly effect of Poe's tales, though it is explained. A jealous woman masks herself with a waxen cast of a man's dead wife and nearly kills him with horror. [3/6, 2/6, 2/- Chatto; 75c. Peterson, *Phila.*]

The Dead Secret. 1857.

Here plot-interest completely over-rides the human interest, which predominated in the former work. The intricate plot governs the story and holds the reader's curiosity up to the moment when the secret is revealed. There are, however, both scenes and characters that stir sympathetic emotions; while the old Cornish house with its mysterious associations recalls Mrs. Radcliffe. [3/6, 2/6, 2/- Chatto; $1.25 Harper, *N. Y.*; 75c., cloth $1, Peterson, *Phila.*]

*The Woman in White. 1860.

The mechanics of plot developed to an extreme stage. Designed to enlist the reader's ingenuity in discovering the identity of a puppet-heroine and in detecting the real object of a villainous conspiracy. The arch-villain, Count Fosco, has a certain amiability and some human idiosyncrasies which save him from forfeiting all sympathy by his crimes. [3/6, 2/6, 2/-, 1/-, 6d. Chatto; $1.60c. Harper, *N. Y.*]

No Name. 1862.

Less of a puzzle-plot than the last, preferring to foreshadow events. The disadvantage of illegitimate birth forms the leading motive—a girl deprived of her father's money by this misfortune tries under a false name to marry the heir; another unscrupulous woman protects the invalid hero. Capt. Wragge, the swindler, and his wife, are comic figures. [3/6, 2/6, 2/- Chatto; $1, 60c. Harper, *N. Y.*]

Armadale. 1866.

A tragic tale worked out with copious display of incident and character and a free use of coincidence; the mainspring, a crime whose effects come to a head in the second generation. It is also an attempt to deal imaginatively with the physical and moral results of heredity. A feminine counterpart to the villain Fosco plays a signal part, giving her life to save her lover from the fatal consequences of her own crime. Coquets with supernatural matters. [3/6, 2/6, 2/- Chatto; $1 Harper, *N. Y.*]

*The Moonstone. 1868.

The theft of a celebrated jewel, and its quest and restitution by devoted Hindoo priests, after an Iliad of adventures, to the idol from whose forehead it had long ago been wrenched, are the matters of this intricately woven story. It keeps curiosity on the alert until the key of the mystery is given. [3/6, 2/6, 2/-, 1/-, 6d. Chatto; $1.60c. Harper, *N. Y.*; 75c. Caldwell, *Boston*, 1896.]

Man and Wife. 1870.

The one of his later didactic novels which bears closest resemblance to the novels of plot; dealing with two public questions, Reform of the Marriage Laws and the Tyranny of Athleticism, with its evil effects on manners. The sturdy and courageous heroine fights an uphill battle to assert her rights. [3/6, 2/6, 2/- Chatto; $1., 20c. Harper, *N. Y.*]

Poor Miss Finch. 1872.

A sensation novel, with a blind girl as heroine, a hero suffering from epileptic fits, and a great amount of surgical and medical details in the business of the plot. As usual, full of complicated intrigue by good and bad people. Poor Miss Finch, a lovable girl, though little more than a child in character, is at length married to a good, silly young fellow, Oscar, who, with his twin-brother Nugent, is the centre of some puzzling situations. [3/6, 2/6, 2/- Chatto; $1.60c. Harper, *N. Y.*]

Heart and Science. 1883.

An assault on Vivisection, the most prominent character being engaged in practical biological research. Enlivened by humorous descriptions of Scottish life and character by a vivacious child. [3/6, 2/6, 2/- Chatto; 25c. Belford, *Chicago.*]

Little Novels. 1887.

Contains in little the characteristics of his full-length novels, ingeniously complicated plot, ravelled and then unravelled, and, like them, rather given to supernatural incident. [3/6, 2/6, 2/- Chatto.]

CRAIK, DINAH MARIA [*née* Mulock; 1826-87]. The Ogilvies. 1849.

A passionate story of first love, told with plenty of sentiment, and containing some scenes of pathos, as, for example, that of Leigh's death. [2/6 W. Scott 1896; 3/6 ($1) Macmillan 1890; 35c. Harper, *N. Y.*]

Olive. 1850.

The main story—there are divers underplots—is an attempt to make an attractive heroine of a cripple, who is without beauty; the latter half deals with her successful enterprise of converting her agnostic husband. [3/6 ($1) Macmillan 1890; 35c. Harper, *N. Y.*]

*John Halifax, Gentleman. 1856.

Life-story of an ideal man, who by faithfulness and courage rises from extreme poverty to wealth and marries a girl of gentle family. His early struggles and friendship for the cripple who tells the story, the provincial life of Tewkesbury, the old miller's character and the home-life of John Halifax and his wife, afford many touching passages and assist the didactic purpose. Time of the riots caused by introduction of steam machinery. [3/6, 2/-, 1/- Hurst & Blackett 1896; 75c. Caldwell, *Boston*, 1896; 50c., 15c. Harper, *N. Y.* *Illustrated* by Hugh Rivière, 6/- Hurst & Blackett 1896.]

A Life for a Life. 1859.

A problem-novel, dealing with the nemesis of a repented crime and assailing capital punishment. A man attacks another under extreme provocation and

accidentally kills him. He keeps the act secret until, later on, he loves a woman, who turns out to be his victim's half-sister. [3/6 Hurst & Blackett 1896; 40c. Harper, *N. Y.*]

Mistress and Maid. 1862.

A sober tale of humble life: didactic like the rest. Both mistress and maid are womanly and exemplary people, the one gaining the reader's sympathy by her determined struggle with adversity, the other by her simplicity and loyalty and the pathos of her love romance. [3/6 Hurst & Blackett 1896; 30c. Harper, *N. Y.*]

The Woman's Kingdom. 1868.

The love stories of two sisters contrasted. The plain sister is beloved for her natural goodness, and a happy home life is the fruit; the beauty is incapable of such deep affection, and her lover's life and her own are marred by her selfishness and inconstancy. [3/6 Hurst & Blackett 1896; 60c. Harper, *N. Y.*]

DEMPSTER, CHARLOTTE LOUISA HAWKINS. The Hotel du Petit-St.-Jean. 1870.

"A Gascon Story," picturing the simple life and manners of a southern French town and delineating the inhabitants with delicate touches and an affectionate sympathy with Provençal ways and ideas. The little idiosyncrasies of a crowd of characters, from the Préfet and Préfette downwards, are humorously sketched. The main thread of the triple story is concerned with the growth of Marie's character—a sunny and impulsive girl to whom pathetic experiences of life bring gravity and wisdom. Much is made of the lovely scenery of the Garonne. [2/- Smith & Elder.]

Véra. 1871.

Véra is a high-born Russian, who loses her boy-lover at Inkermann, and in the course of years gives her hand to the English officer who accidentally slew him. The scenes that set forth this operation of Destiny, as the author regards it, occur in Moscow, the Crimea, Italy, Nice, London, etc. Attention is chiefly directed to the expansion and ripening of Véra's beautiful personality: her bright and careless disposition is deepened by experience of the world and by troubles, till at last love gives her a new view of life. [2/- Smith & Elder.]

Iseulte. 1875.

Memoir of a noble Frenchwoman, noble by birth and by character, who meets with some of the most tragic calamities of life; but by fortitude and unselfishness rises superior to fate, and is rewarded with a middle age of happiness. Her sister, who is entrapped into a convent and sacrifices her love, is a pathetic counterpart to the lovely character of Iseulte. Life in the provinces and at the front during the convulsions of 1870 is described, and the virtues of the old nobility are placed in favourable contrast with plebeian vulgarity and self-seeking. [2/- Smith & Elder; 50c. Harper, *N. Y.*]

Blue Roses; or, Helen Malinofska's Marriage. 1877.

A story of hopes and ideals unfulfilled. The Polish heroine fails to attain, in her marriage with a Devonshire squire, the happy love that she had dreamed of in her joyous girlhood, and she dies in estrangement. Polish life and characters favourably depicted and contrasted with an unpleasant set of English people. [6/- Paul 1878.]

"ELIOT, GEORGE" [Mary Anne Cross, *née* Evans; 1819-80]. Scenes of Clerical Life. 1858.

Amos Barton, a pathetic story of a struggling curate, commonplace in appearance and character, and of his wife, a woman of adorable kindness and devotion. *Mr. Gilfil's Love Story*, a tragic little drama of jealousy and passion,

with an impulsive Italian heroine—the romance appertaining to the youth of an elderly gin-drinking man. **Janet's Repentance*, the moral awakening and victory of a beautiful woman, driven by intolerable wretchedness to the solace of wine. The general characteristics are ordinary life treated from a profoundly spiritual standpoint, humour and the pathos of common things. [3/6, 3/-, 2/6, 6d. Blackwood; 75c. Caldwell, *Boston*; 50c. Harper, *N.Y.*]

*Adam Bede. 1859.

The cardinal situation is the seduction of an innocent village lass by the young squire, and its train of remorse, crime and suffering brought on themselves and others. The narrative goes deep into the mysteries of human nature, and is an embodiment of her earnest philosophy of conduct and retribution. The famous humourist and maker of sayings, Mrs. Poyser, and the visionary and fervent preacher, Dinah Morris, are, with other characters, studies of actual people. Village life, the farmyard, the dairy and all the accessories of country existence a century ago, are depicted in the style of a Dutch genre-painter. The humour is almost Shakespearean and the pathos is profound. [3/6, 3 vols. 4/6 net, 2/-, 6d. Blackwood; 75c. Caldwell, *Boston*, 1897; 25c. Harper, *N.Y.*]

The Mill on the Floss. 1860.

Another deeply significant tragedy of the inner life, laid amidst the quaint folk and old-fashioned surroundings of a village and a provincial town (St. Ogg's is Gainsborough). The play of affection and antipathy between a brother and sister, and again in the family relations of their father, is a dominant motive; but the emotional tension rises to a climax in Maggie's unpremeditated yielding to the temptation of an unworthy lover, and her treason against her own high nature. Brother and sister are purified and reconciled only in death. Among the characters, whose humours provide many comic pages, the three aunts are memorable: there is the wonted prodigality of aphorisms. [3/6 Blackwood 1897, 2 vols. 5/- *id.* 1895.]

*Silas Marner, the Weaver of Raveloe. 1861.

An idyll of country life a century ago, which contains in small compass the characteristic elements of the longer novels. The wronged and despised weaver shuts himself up with his gold in misanthropic solitude, but his gold is stolen, and at the same time a ministering angel comes in the shape of a little child to win him back to hope and love. Sin and its tragedy, innocence with its powers for good, are the themes worked out with the usual strict consideration of cause and effect; while village humourists sustain passages of genial comedy. [2/6, 6d. Blackwood; 25c. net Macmillan 1899; 25c. Harper, *N.Y.*]

*Romola. 1863.

A stern drama of temptation, crime and inexorable retribution, taking place in the Florence of Lorenzo de' Medici, Savonarola and the early apostles of the Greek renaissance [1492-1509]. The irresponsible, pleasure-loving Tito mortally wrongs his benefactor and thinks himself secure from the consequences; but the net of destiny closes round him and he suffers due punishment. On the other side are the spiritual growth of Romola and the saintly and strenuous character of Savonarola. The story moves through scenes setting forth elaborately contemporary life and ideas. [3/6, 2 vols. 5/- Blackwood; 75c. Caldwell, *Boston*, 1896; 50c. Harper, *N.Y.*]

Felix Holt, the Radical. 1866.

A study of the state of the English working classes after the passing of the Reform Bill, illustrating the doctrine that true progress must come from internal reform rather than from legislation. A complicated plot, with episodes of sin and its tragedy and humorous interludes; but the interest centres in Felix, the working man's champion, his trials and his love affairs with a lady of higher degree. [3/6, 2 vols. 5/- Blackwood; 75c. Caldwell, *Boston*, 1896; 50c. Harper, *N.Y.*]

*Middlemarch. 1871-72.

The diversified characters, social groups and complex life of a provincial town, delineated in all their fulness with intense realism; without plot, yet unified, by the conception of moral causation, into a tragic drama of deserted ideals and failure. Dorothea's fruitless aspirations, Casaubon's barren pedantry, Bulstrode's hypocrisy, Lydgate's ambition quenched by an unsuitable marriage, all illustrate the fundamental idea; and the happier lives of Caleb and Mary enforce the moral. Dorothea is the final incarnation of the woman imaged in Maggie and Romola. [7/6 Blackwood; 75c. Caldwell, *Boston*, 1896; 75c. Harper, *N. Y.*]

Daniel Deronda. 1876.

Longer even than *Middlemarch*. A spiritual drama of the gravest import; the two chief actors are a gay and accomplished girl and her husband, a selfish despot, whose character exemplifies the blighting influences of purely materialistic civilisation in the modern world. It is a tragic story, relieved, however, by the growth of a higher character in the heroine. Closely connected with it is the story of the unselfish Deronda and Mordecai, leaders in a scheme for repossessing the Holy Land. A serious and sombre book, with few examples of humour. [3/6, 3 vols. 7/6 Blackwood; 75c. Caldwell, *Boston*, 1896; 50c. Harper, *N. Y.*]

[Editions of "George Eliot's" *Works:* (Library Edn.), 10 vols., each 10/6 net Blackwood 1901, *in progress;* (Standard Edn.), 21 vols., each 2/6 Blackwood ($1.25 Scribner, *N. Y.*) 1897; (Cabinet Edn.), 24 vols., each 5/- Blackwood ($1.50 Merrill & Baker, *N. Y.*) 1895-96; (Warwick Edn.), 10 vols., each 2/- net Blackwood 1901, *in progress;* (Cheap Edn.), 8 vols., various prices (the first of those given above to the several books represent this edition).]

EWING, JULIANA HORATIA ORR [*née* Gatty; 1842-85]. Jackanapes. 1884.

Written for children; the story of a gallant boy's self-devotion. The best known of her many stories and a favourable specimen of her sympathetic drawing of child-character and the joys and sorrows and the humours of childhood. [*Illustrated* by Caldecott: 1/- S.P.C.K.; 30c. net E. & J. B. Young, *N. Y.*, 1884.]

FULLERTON, *Lady* GEORGIANA [*née* Leveson Gower; 1812-85]. Ellen Middleton. 1844.

A girl, the heroine, in a momentary passion, accidentally causes the death of a child. Two persons know the secret, and throughout her married life she is pursued by the malice of the one and the mischievous advocacy of the other, a man who loves her. Ellen's fear and penitence, her flight and peaceful death, are tragically related. [6/- Macmillan 1884.]

Grantley Manor. 1847.

Written after the writer's secession to Rome, and inspired to a certain extent by Roman Catholic sentiments and ideas. The tale places two half-sisters in natural contrast, the fascinating half-Italian Ginevra and the sincere and straightforward English girl Margaret. [3/6 Burns & Oates 1897.]

GASKELL, ELIZABETH CLEGHORN [*née* Stephenson; 1810-65]. *Mary Barton; and other Stories. 1848.

One of the earliest attempts to depict the life of the very poor sympathetically, and to view their social problems from a sentimental standpoint. An intensely tragic story of factory-workers in Manchester, the cardinal incident of which is a murder, wrongfully laid to the charge of Mary's lover. The characters are delineated with regard to the workings of motive and conscience; and one or two types are drawn of intrinsic nobility and fortitude. *Cousin Phillis*, a pastoral, with an affecting love story, set in beautiful surroundings. *My French Master*, a touching portrayal of an *émigré* noble, whose politeness and refined nobility recall the old

ideals of his order. [3/6, 2/6 Smith & Elder; (Pocket Edn.), 1/6 *id.* 1890; 2/- (75c.) Ward & Lock 1891; 2/- W. Scott 1899; 1/- Cassell 1891; 1/- net Routledge 1894, 6d. *id.* 1893.]

Ruth; and other Tales. 1853.

A tragic story of a seduced girl, who by a pious fraud brings up her child honourably, and then suffers for the deceit and brings retribution on the minister who has abetted her. A much discussed book, demanding a single standard of purity for men and women. Among the other tales is a young doctor's love story, *Mr. Harrison's Confessions*, a light and humorous sketch of provincial life, touched with genial satire, much in the style of *Cranford*. [3/6, 2/6 Smith & Elder; (Pocket Edn.) 1/6 *id.* 1890.]

*Cranford; and other Tales. 1853.

Miniature painting of a little old-fashioned country town, inhabited mostly by elderly spinsters and widows living in genteel poverty. A large and delicately graduated series of characters, rich in feminine whimsies and foibles; humorous descriptions of bygone etiquette, tea drinkings, formal parties and gossip; along with several episodes that appeal to the heart. "Cranford" is Knutsford, in Cheshire. *The Moorland Cottage*, a touching story of woman's love and woman's devotion, is among the other tales, and *The Crooked Branch*, a dark and poignant tragedy, telling how a beloved son goes astray, and plunges so deep into crime and depravity as to rob and maltreat his aged parents. [3/6, 2/6 Smith & Elder; (Pocket Edn.) 1/6 *id.* 1890; (Temple Classics) 1/6 net Dent (50c. Macmillan, *N. Y.*) 1900; (Little Lib.) 1/6 net Methuen 1900. *Illustrated* by Hugh Thomson (some coloured), 6/- ($2) Macmillan 1898; by H. M. Brock, 2/- Nisbet 1900; by Robinson, 1/6 Sands 1899.]

North and South. 1855.

Another study of the labour question, chiefly from the standpoint of a just and philanthropic manufacturer, who becomes the heroine's husband. [3/6, 2/6 Smith & Elder; (Pocket Edn.) 1/6 *id.* 1890; 2/6 Newnes 1897; 2/- W. Scott 1898; 1/6 Ward & Lock 1899.]

Lizzie Leigh; and other Tales. 1855.

A collection of short stories, *e.g.*, *My Lady Ludlow*, a character-sketch of a fine old lady, whose instinctive detestation of dissenters, cured in the end by her native good sense, is humorously set forth. [3/6, 2/6 Smith & Elder; (Pocket Edn.) 1/6 *id.* 1890.]

Sylvia's Lovers. 1863.

The mistakes and disappointments of love and wedlock are set forth in the romance of Sylvia and her two lovers, the self-educated draper and the dashing sailor who is kidnapped by the press-gang. Rises into emotional and tragic scenes. The most complete character is Robson, Sylvia's father, a blustering, egotistic and ignorant farmer, with a reserved and affectionate wife; Kester, the farm-servant, is another strong personality. The sketches of whale-fishers and other humble folk of old Whitby in the days of the French wars, and their indignation at the cruelties of impressment, heighten the tragic feeling. [3/6, 2/6 Smith & Elder; (Pocket Edn.) 1/6 *id.* 1890.]

*Wives and Daughters. 1866.

Left unfinished at the author's death and completed by her daughter. Goes very deeply into the workings of motive and feeling and the growth of character. The issues are just the natural issues of ordinary life, and the characters are shown in all the complexity and diversity that the ordinary characters of real life exhibit; *e.g.*, Molly, a loyal and sunny-natured girl of an old English type; and the second Mrs. Gibson, a subtly egotistic and insincere woman. Presents an affectionate picture of English home life. [3/6, 2/6 Smith & Elder; (Pocket Edn.) 1/6 *id.* 1890.]

HAMLEY, *Sir* EDWARD BRUCE [b. 1824]. Lady Lee's Widowhood. 1854.

Not very complex in motive or characters, but vivacious and full of hearty good-humour. Col. Lee is a fine type of character, contrasted with his swindling associate, whose degradation and ruin are pathetic. The incidents are of an interesting kind, if not exciting. [2/6 Blackwood 1869.]

HUGHES, THOMAS [1823-97]. *Tom Brown's Schooldays. 1856.

Tom's early days in the country and his life and adventures while at Rugby under Dr. Arnold. A lively record of fights and friendships, bird-nesting and poaching, football, races and various escapades, all related with spirit and gusto. The whole is informed with a love for truth and manliness; and Tom's honesty, loyalty and reverence for what is better than himself, are meant to make a strong appeal to young readers. [(Golden Treasury Series) 2/6 net ($1), 2/-, 6d. (50c.) Macmillan. *Illustrated* by Sullivan, 6/- ($2), 2/6 Macmillan 1896.]

Tom Brown at Oxford [*sequel*]. 1861.

Tom Brown's collegiate life—an ideal picture of the young Englishman, athlete, scholar, gentleman. The characters mostly fresh. No views of the inner life of the university, its thought, religious tendencies and educational activities. Ends with Tom's marriage and a matrimonial homily. [3/6 ($1.50) Macmillan.]

JENKINS, JOHN EDWARD [1838; *living*]. Ginx's Baby. 1870.

A satire on English benevolent institutions, illustrating, by the efforts of a poor man to get rid of his baby, the dangers to be feared from a vast pauper proletariat. The author sums up as follows: "Philosophers, Philanthropists, Politicians, Papists and Protestants, Poor Law Ministers and Parish Officers—while you have been theorising and discussing, debating, wrangling, legislating and administrating—Good God! between you all, where has Ginx's baby gone to?" [2/6 Mullan 1879.]

KAVANAGH, JULIA [1824-77]. Madeleine; a Tale of Auvergne. 1848.

A love story, rich in pictures of places and manners in Auvergne, pathetic and unfortunate in its issue: the disappointed Madeleine devotes her life to founding and fostering an orphanage. [2/- Ward & Lock 1886; $1.25 Appleton, *N. Y.*]

Nathalie. 1850.

Scene Normandy, the country life and characters sketched from memories of her youth spent there. Nathalie is a sprightly and impulsive Provençal, whose errors of tact and judgment bring on herself many troubles; the old Canoness is a fine old native type. A tender, sentimental story, thoroughly naturalised as a delineation of French character. [2/6 Hurst & Blackett; $1.25 Appleton, *N. Y.*]

Adèle. 1857.

An idyllic picture of happy life in an old château, with affectionate and truthful drawing of French life and manners; the sunny-natured and high-born heroine in the sequel marries an Englishman. [2/6 Hurst & Blackett; $1.25 Appleton, *N. Y.*]

Silvia. 1870.

To set before us the character and fortunes of this pretty Italian is the main object of this novel, which contains sketches of scenery and country life in Italy and France, and character-sketching of French people and English living abroad. Silvia is a wilful girl, but loyal and true, ignorant but gifted, and a winning character. Her love affair with an English engineer, and his melodramatic vendetta with a rascally innkeeper, are the chief materials of the romance. [*o.p.*; 75c. Appleton, *N. Y.*]

Two Lilies. 1877.

A pair of beautiful girls, intrinsically unlike in character, one of whom, after the proverbial troubles, is married to the hero, who has had love passages with both. Character-sketches of English people in Normandy, and some farcical pages, with descriptions of a picturesque Norman town. [2/- Blackett 1889; $1.25 Appleton, *N. Y.*]

Forget-me-nots. 1878.

Compact little tales of quiet French life, sketches of girls, etc., mostly happy and peaceful in motive, but touched now and again with pathos, *e.g.*, the peasant idyll, *By the Well*, a complete romance in miniature; the thoroughly native *Story of Monique*, *Mimi's Sin*, and other Norman stories. [*o.p.* (3 vols. 31/6 Bentley 1878).]

KETTLE, ROSA M. The Mistress of Langdale Hall. 1872.

A domestic story of life in the West Riding on the fringe of the manufacturing district; several characters hold managers' and other positions in mills. A daughter's estrangement from her parents by cleaving to an eccentric and imperious relative, with whom they are at feud, is the motive, and leads to some emotional scenes. [2/- Ward & Lock 1878.]

KINGSLEY, *Rev.* CHARLES [1819-75]. Alton Locke, Tailor and Poet; an Autobiography. 1850.

A tract as well as a novel; an embodiment of the doctrines of Christian Socialism, evidently inspired by Carlyle. It exposes the evils of "sweating" in realistic pictures of the London poor, and enters indignantly into the broader question of the condition of England at the time of the Chartist agitation. The history of a life made abortive by the tyranny of circumstances. Alton Locke is a strenuous fighter for the rights of his fellows, who goes to prison for the cause, and dies tragically. Among the characters, the generous and fierce old Scot, Saunders Mackaye, is prominent. [(Eversley Edn.) 2 vols. 10/- ($2.50), 3/6 ($1.25); (Pocket Edn.) 1/6 (75c.), 1/-, 6d. Macmillan.]

Yeast. 1851.

A fierce social pamphlet rather than a novel, giving expression to the discontent seething in rural districts—the thread of romance, a young fox-hunter's love for an idealist and ascetic girl, merely stringing together denunciatory pictures of the condition of the country labourer, his poverty, immorality, insanitary surroundings, the tyrannous game laws, poaching, and so on. It also opens up problems of faith and scepticism. [(Eversley Edn.) 5/- ($1.25), 3/6 ($1.25); (Pocket Edn.) 1/6 (75c.), 1/-, 6d. Macmillan.]

*Hypatia; or, New Foes with an Old Face. 1853.

Hellenic Egypt in the 5th century, when Christianity and paganism were at war; Goths, Romans, Greeks, and a crowd of minor races come on the stage; and there is great variety of situation and incident, of dramatic and emotional passages. The main story is concerned with the famous votress and martyr of Neo-Platonism, and many episodes of deep personal interest are connected therewith; while the polemics of old heresies and old religions have a significant bearing on recent controversies, and enable Kingsley to exalt "Muscular Christianity" at the expense of what he held to be modern errors. [(Eversley Edn.) 2 vols. 10/- ($2.50), 3/6 ($1.25); (Pocket Edn.) 1/6 (75c.), 1/-, 6d. Macmillan. *Illustrated* by Speed, 2/6 Nisbet 1896.]

*Westward Ho! 1855.

A romance of Elizabethan times that opens in Devon and sends a band of young adventurers to the Spanish Main in quest of an abducted heroine, where they fight the Spaniards, encounter many thrilling adventures and suffer, some of

them, at the hands of the Inquisition. A romance of strenuous action and aspiring ideals, full of heroic characters and portraits of heroic chieftains like Ralegh and Grenville that are historic personages. Rich in descriptive passages dealing with the North Devon seaboard and the tropical scenery of the West Indies. [(Eversley Edn.) 2 vols. 10/- ($2.50), 3/6 ($1.25); (Pocket Edn.) 2 vols. 3/- ($1.50), 1/-, 6d. Macmillan; ed. G. L. Gomme, 3/6 Constable ($1.50 Longman, *N.Y.*) 1898. *Illustrated* by C. E. Brock, 2 vols. 21/- Macmillan 1896; by the same, 3/6 ($1.50) *id.* 1897; (Prize Edn.) 2/6 *id.*]

The Heroes; or, Greek Fairy Tales for my Children. 1856.

The classical myths brought home to the child's imagination by an infusion of familiar details. [3/6 ($1.25), 2/6; (Pocket Edn.) 1/6 (75c.) Macmillan 1896. *Illustrated* by Robinson (Temple Classics), 1/6 net Dent (50c. Macmillan, *N.Y.*) 1899.]

Two Years Ago. 1857.

The story revolves round the life of a rationalist, and, beside the personal interests, opens up many problems of conduct and religion. There are many descriptive passages dealing with the scenery of Devon and North Wales. [(Eversley Edn.) 2 vols. 10/- ($2.50), 3/6 ($1.25); (Pocket Edn.) 2 vols. 3/- ($1.50), 1/-, 6d. Macmillan.]

The Water-Babies; a Fairy Tale for a Land-Baby. 1863.

A poor little chimney-sweep is carried off by a good fairy, and being equipped with gills is introduced to the marvels of the world of waters. The beautiful but common things of nature, the unknown creatures of the deep and a host of fanciful creations, are woven into the wondrous tale; and snatches of poetry and pithy little fables alternate with the gay burlesque and restrained satire. [3/6 ($1.25); (Prize Edn.) 2/6; (Pocket Edn.) 1/6 (75c.) Macmillan. *Illustrated*, 12/6 *id.* 1885.]

*Hereward the Wake. 1866.

An historical romance dealing with the Saxon hero's exploits and famous stand against the Conqueror in the Fens (c. 1070). [(Eversley Edn.) 2 vols. 10/- ($2.50), 3/6 ($1.25); (Prize Edn.) 2/6; (Pocket Edn.) 1/6 (75c.), 1/-, 6d. Macmillan.]

KINGSLEY, HENRY [1830-76]. *The Recollections of Geoffrey Hamlyn. 1859.

Family annals embracing a long period, a multiplicity of characters and phases of life in different parts of the world. An important person is a transported criminal, who is followed to Australia by a number of his connections; and thus opportunity is given for pictures of convict life, sheep-farming and the more sensational incidents of bushranging and encounters with the police. Various love affairs go on, the principal being a case of affection rewarded after the lapse of many years, when the heroine is growing middle-aged. She is a strange compound of strong and vulgar qualities, passion and histrionic instincts, egoism and true affection. There is a realistic description of an escape from a forest fire; and the colonial scenes generally are the fruit of personal experience. [3/6, 2/-, 1/-, 6d. Ward & Lock; $1.25 Longman, *N.Y.*]

*Ravenshoe. 1862.

Also a family romance; a secret marriage and the changing of two children at nurse forming the anterior basis of the plot, which involves the inheritance of the Ravenshoe house and estates and brings about poetic justice at the close. The characters are very various, and so are the events: the children and connections of a Catholic squire and his Protestant lady, several priests, various aristocratic friends, servants, fishermen, etc., the characterisation being such that sympathy is meted out to all in spite of failings and enmities; and the incidents often rising to a thrilling height of tragic suspense—there are scenes of battle and

hospital life in the Crimean War. The descriptive passages, dealing with scenery on the west coast of England, with music, interiors, etc., are marvellously vivid and imaginative, and have a poetic bearing on the drama. [3/6, 2/- Ward & Lock; $1.25 Longman, *N.Y.*]

Austin Elliot. 1863.

Both in the characters and phases of life depicted, decidedly various; boyhood at Eton, reading-parties in Wales, excursions in Scotland, a calamitous duel which makes an object-lesson illustrating the writer's indictment of duelling, prison experiences, etc. There is a good deal of varied characterisation, of good, bad, and indifferent people. [With *The Harveys*, 3/6, 2/- Ward & Lock; $1.25 Longman, *N.Y.*]

The Hillyars and the Burtons. 1865.

"A Study of Two Families"; sketches of character and scenes of life in the Australian colonies. Exhibits in a measure the vitality and humour and the literary merit of *Ravenshoe*. [3/6, 2/- Ward & Lock; $1.25 Longman, *N.Y.*]

*Mademoiselle Mathilde. 1868.

A story of the French Revolution, in which Marat is a prominent figure and Robespierre and Camille Desmoulins are introduced; the first half is light comedy, the second melodrama, with the massacres of the Abbaye for the catastrophe. [3/6, 2/- Ward & Lock; $1.25 Longman, *N.Y.*]

The Harveys. 1871.

History of a very Bohemian family, comprising pictures of life as varied as the characters that are portrayed. Old Mr. Harvey, shiftless and irresponsible, simple-minded, but shrewd in the pursuit of theological difficulties; his favourite son, the artist, whose school life and early career are alive with adventure; these and the rest of the family, with their pecuniary troubles and cheery disposition, are portraits combining realism with a buoyant and humorous spirit. [With *Austin Elliot.*]

Old Margaret. 1871.

A story concerned with the outbreak in Flanders against Philip the Good of Burgundy [c. 1450-60]. Plenty of action, description and character, and full of his peculiar touches of human nature. The Van Eycks are brought in. [3/6, 2/- Ward & Lock 1885; $1.25 Longman, *N.Y.*]

LAWRENCE, GEORGE ALFRED [1827-76]. Guy Livingstone; or, Thorough. 1857.

Guy is a Byronic hero, of immense strength, acute intellect and domineering character, who flirts with one beauty and spoils her reputation, and breaks the heart of another, his betrothed; seeks consolation in cards and Parisian debauchery, and is killed in a hunt. His fellows, including the old crony who writes the memoir, love him in spite of his cruelty and egoism. The supposed biographer introduces other congenial anecdotes, such as the defence of a house against Irish moonlighters by a handful of gentlemen, with tremendous carnage. [2/-, 1/-, $1 Routledge.]

Sword and Gown. 1859.

The hero is a major of corrupt heart and magnificent physique, who, being separated from his wife, tries to seduce a pretty girl. He goes to the Crimea, and is eventually killed, while the girl has followed him as a hospital nurse. The novelist hopes that Heaven may have mercy on this bold rider's soul. [1/- Routledge 1891; in author's *Novels*, 8 vols. $10 *id. N.Y.*]

LINTON, ELIZA [*née* Lynn; 1822-98]. Grasp your Nettle. 1865.

Sober delineation of ordinary life in a small circle of country society, living in a little world of their own and immersed in their own petty projects and

interests, local gossip and family squabbles. The rector's wife and daughter, the Calvinistic curate awkwardly in love with a bewitching foreigner, the Dorcas Society, old maids and old bachelors, such are the characters. The nettle to be grasped by the heroine's husband is the threat of troubles and disgrace that may arise from the reappearance of his first wife, believed to be dead. [2/- Smith & Elder 1876.]

Lizzie Lorton of Greyrigg. 1866.

A Cumberland parish in early 19th century years, in a state of semi-barbarism and irreligion, with a devout young ritualist newly appointed as rector. Lizzie Lorton, a half-savage young beauty, brought up in a narrow home and panting for a fuller life, is loved by the young Oxonian, but prefers a muscular but worthless fellow, who flirts with and jilts her. Here are the elements of a drama that has some sensational features. The minor characters offer some comic views of life among the dalesmen: the patois is faithfully reproduced. [2/- Ward & Lock; 50c. Harper, *N. Y.*]

Sowing the Wind. 1867.

A novel of character, with a history of disastrous married life as the main theme. Sympathy is concentrated on the heroine, a woman of energetic and loyal character, whom her husband loves for her physical beauty alone. The course of events exposes the weakness of this sensuous and selfish man, and he dies tragically before the end, leaving his wife to marry a brave and worthy lover. Subordinate episodes and characters combine to illustrate the moral idea. [3/6 Chatto 1890, 2/- *id.* 1891; 35c. Harper, *N. Y.*]

The True History of Joshua Davidson, Christian Communist. 1872.

Life of a young working man, who, in his mistakes and readjustments to the ideal, typifies the follower of Christ: his name is significant of the purpose of the book. [1/- Methuen 1891; $1.25 Worthington, *N. Y.*, 1882.]

Under Which Lord. 1879.

The rival lords for a woman's devotion are her husband and the priest. A tract disguised as a novel, very one-sided in its illustration of the moral. The hero a saintly Agnostic, much idealised; purpose of the book to show the evils of priestly interference; the author's sincere Christian is a tyrant and a bully. [2/- Chatto 1881; 20c. U.S. Book Co., *N. Y.*, 1890.]

Manning, Anne [*Mrs.* Rathbone; 1807-79]. The Maiden and Married Life of Mary Powell. 1850.

The family life of the poet Milton, set forth in the autobiography of his wife. Their meeting and courtship, their London life, the famous estrangement that led to the tracts on divorce, and their ultimate reconciliation, are related with a fulness of detail that arises from deep feminine sympathy, and written in a close imitation of the old prose. [*Illustrated* by Jellicoe & Railton, 6/- Nimmo ($2 Scribner, *N. Y.*) 1898.]

The Household of Sir Thomas More. 1851.

A restoration of the man and his times, in the imaginative form of a journal by his daughter Margaret; founded on a study of Erasmus and other authorities and imitating the coeval style. [*Illustrated*, 6/- Nimmo ($2 Scribner, *N. Y.*) 1898.]

The Colloquies of Edward Osborne, Citizen and Clothworker of London. 1851.

Also a restoration of the times [1547-59] in the person of an ancestor of the Duke of Leeds. [*Illustrated* by Jellicoe, 6/- Nimmo ($2 Scribner, *N. Y.*) 1899.]

The Commentaries of Ser Pantaleone. 1856.

The story of Tasso and Leonora d'Este, sister of the Duke of Ferrara, told by the lady's gentleman-usher. The poet's supposed attachment to this princess is said, with more or less foundation, to have been one of the causes that led to his confinement in 1579.

The Old Chelsea Bun-house. 1866.

A quiet little tale, with pictures of bygone society (18th century) woven round scenes which Miss Manning knew and loved. [*Illustrated*, 6/- Nimmo ($2 Scribner, *N.Y.*) 1898.]

MELVILLE, GEORGE JAMES WHYTE- [1821-78]. Captain Digby Grand; an autobiography. 1853.

A novel after Lytton's style (as exemplified in the *Caxtons*, etc.), with sporting scenes and characters grafted on. Daring hunters of both sexes, social scenes and country-house life; everything in fact connected with the hunting field. [3/6 ($1) Ward & Lock; $1.25 Longman *N.Y.*]

Tilbury Nogo, an Unsuccessful Man. 1854.

Mr. Nogo, a wealthy sportsman, writes his reminiscences in a chatty and desultory way, with many a regretful reflection thrown in. Runs with the hounds, after-dinner talks about dogs and horses, scenes of high play and cheating, desperate flirtations, take up the greatest number of pages and are vaguely combined into a story. Mr. Nogo would be a great hunter, but his prowess hardly equals his desires. [3/6 ($1) Ward & Lock; $1.25 Longman, *N.Y.*]

The Interpreter. 1858.

A serial novel, changing its scenes from England to Turkey, Paris, Hungary and the Crimea. Naughty characters, *e.g.*, a Hungarian princess employed by the Austrian government to seduce her lover, a nefarious guardsman, etc. But they are regarded through a rosy atmosphere that veils the unpleasantness. As to the events connected with the war, it may be mentioned that Melville served in the Turkish contingent. [1/6, 1/- Longman 1885; 3/6 ($1) Ward & Lock, *N.Y.*, 1890.]

Holmby House. 1860.

A romance of the days of Charles I. Mary Cave, the high-souled heroine, is perhaps the author's best female character; and Cromwell is presented in an unprejudiced portrait. [1/6, 1/- ($1.25) Longman; 3/6 Ward & Lock.]

Market Harborough; or, How Mr. Sawyer went to the Shires. 1861.

A sporting novel of Leicestershire; also a rollicking tale, *Inside the Bar; or, Sketches at Soakington.* [3/6 ($1) Ward & Lock; $1.25 Longman, *N.Y.*, 1899.]

*The Gladiators; a Tale of Rome and Judaea. 1863.

A novel of character and passion, having ancient Rome and the Holy Land for theatre of events. The hero, a noble British slave, is loved by a beautiful patrician, who in turn is loved by the Tribune Placidus, a subtle combination of sensuality and ambition. Britons and Roman nobles fight in the arena; then the scene is transferred to Jerusalem, whose siege takes up the later chapters. The defeat and death of Vitellius afford some lurid scenes of tumult and carnage; and the closing scene is impressively dramatic. [1/6, 1/- ($1.25) Longman 1885; 3/6 ($1) Ward & Lock, *N.Y.*, 1890; 60c. Appleton, *N.Y.*]

Cerise. 1866.

Melodramatic romance of Louis XIV.'s last days and the Regency of Orleans; intrigue and entangled love affairs are the principal matters. The hero, an

English captain in the Grey Musketeers, with a truculent comrade comes into collision with the dissolute Regent, and has to flee from France. They engage in privateering, meet with adventures in the West Indies, where the hero secures his bride; and the last chapters treat of their life in England and dealings with the Jacobites. [3/6 ($1) Ward & Lock; $1.25 Longman, *N.Y.*, 1899; $1.25 Appleton, *N.Y.*]

Sarchedon; a Tale of the Great Queen. 1871.

A romance of Egypt and Assyria in the times of Semiramis. Mainly a story of action, with some character-drawing. The hero shows simple soldierly loyalty, and Ishtar, the queen of his affections, is the embodiment of maidenly grace and purity. The priests of Baal play a conspicuous *rôle*, and by a bold anachronism the author introduces events in Egypt at the period before the Exodus. [3/6 ($1) Ward & Lock; $1.25 Longman, *N.Y.*, 1899; 60c. Appleton, *N.Y.*]

Satanella; a Story of Punchestown. 1872.

A racy story, showing the best side of military and sporting life—hearty good fellows are the typical characters. The fate of the heroine and her favourite mare (both called Satanella) is tragic; otherwise the story is of a pleasant kind. [3/6 ($1) Ward & Lock; $1.25 Longman, *N.Y.*]

*Katerfelto; a Story of Exmoor. 1875.

An animated novel of incident, sport and picturesque characters, gypsies, deer-hunters and other inhabitants of the moor in the middle of the 17th century; embodies a simple love tale. Stag-hunting is described with all the zest and knowledge of a keen sportsman. [3/6 ($1) Ward & Lock; $1.25 Longman, *N.Y.*, 1899.]

NEWMAN, JOHN HENRY [*Cardinal*: 1801-90]. Loss and Gain. 1848.

More of a Platonic dialogue than a novel, the subject being the Roman supremacy and the defects of Anglicanism; the hero, a projection of Newman's own personality, at once shy and bold, simple and profound, occasionally satirical. The story of his conversion brings in some intimate and delicate sketches of Oxford life. [3/6 ($1.25) Longman 1891.]

Callista; a Sketch of the Third Century. 1856.

Religious story of a martyr in Africa in the 3rd century, and a study of demoniacal possession. Strong local colour; passages descriptive of the ravages of the locusts. Dissertations on theological and devotional themes, eternal punishment, etc. [3/6 ($1.25) Longman 1890.]

NORTON, *Hon.* CAROLINE ELIZABETH SARAH [*née* Sheridan; 1808-77]. Stuart of Dunleath; a Story of Modern Times. 1851.

A leisurely and highly elaborated novel of the old-fashioned type, going into minutest particulars about home and family surroundings, family history, etc. There are nearly a score of separate characters, chiefly Scotch—*e.g.*, the heroine, an immaculate creature; the hero, a weak man, who risks his ward's fortune, loses it and disappears. He returns to find her wedded to a brute. She dies of a broken heart. [2/- Ward & Lock 1870.]

The Lady of La Garaye. 1862.

[4/6 ($1.25) Macmillan.]

Lost and Saved. 1863.

A special pleading for women who are wronged, maintaining that the men suffer too lightly and the women out of all proportion to their faults. The girl who is shamed is innocent, while a society woman, whose offences are many, is able to present a fair face to the world. Among the crowd of minor characters, the vulgar and magnificent Marchioness of Updown is conspicuous. A sincere and indignant book, not quite suitable for family reading. [5/- Hurst & Blackett.]

Old Sir Douglas. 1868.

The hero an elderly Scotchman, a highly-bred Christian gentleman, weak-natured, but in his generosity and chivalrous loyalty a very Bayard. These traits of character he exhibits disastrously in his indulgent policy towards a profligate nephew, and again when entrapped into a belief in his wife's unfaithfulness. The domestic plot has side-scenes of society life, in which there is characterisation and satire of social types, such as the pharisaical old dowager, a grim and bigoted Presbyterian, the selfish fast man and the stiff-necked Scot. [2/6 ($1) Macmillan 1871.]

READE, CHARLES [1814-84]. Peg Woffington. 1853.

A concise version of the emotional episode dramatised in *Masks and Faces*, founded on the character of the famous Irish actress, though not particularly historical. She, a creature of noble energy, generosity and fine genius, is courted by a sentimental squire, whose wife intervenes; the last is a meek and simple woman, whose gentleness and purity are above mere jealousy and vengeance. The culminating scene is a contest of magnanimity between the injured women. [2/- Chatto 1882; 6d. Routledge 1893; $2 Dodd & Mead, *N.Y.*, 1896; 35c., 75c. Harper, *N.Y.*]

Christie Johnstone. 1853.

A *blasé* nobleman goes among the fishing population of Newhaven in Scotland, and learns charity from their rough, but sincere and hearty character, getting a taste of real life in an adventure that calls out his manhood. This branch of the plot ends in happy wedlock, and so does the other, the loves of the brave young fishwife Christie, another incarnation of Reade's ideal woman, and of a weak and vacillating artist. [3/6, 2/- Chatto 1890; 6d. Downey 1897; $2 Dodd & Mead, *N.Y.*, 1895; 75c. Harper, *N.Y.* *Illustrated* by W. M. Johnston, 2 vols. $8 *id.* 1894.]

It is Never Too Late to Mend. 1856.

Has two main subjects—the prison system, which is indicted for its culture of vice, and greed for gold, as exemplified in the Australian adventures of two gold-diggers. Founded on industrious research on a gigantic scale; the prison scenes drawn from systematic examination of many prisons. Many of the episodes are of an exciting melodramatic kind. Among the characters may be mentioned the saintly and chivalrous chaplain, Mr. Eden, who interferes in the odious tyranny of the prison. Full of energy and movement. [3/6 (St. Martin's Lib.), 2/- net, 2/-, 1/-, 6d. Chatto; 75c. Caldwell, *Boston*, 1896; 35c., 75c. Harper, *N.Y.*]

Love me Little, Love me Long. 1859.

A love idyll with some nautical adventure: chief characters, the simple, chivalrous sailor David Dodd, brave man and passionate lover, and Lucy Fountain, a gracious and tender woman of higher social rank, with a Diana-like antipathy to lovers and love-making, overborne at last by David's conquering passion. [3/6, 2/- Chatto; 30c., 75c. Harper.]

Hard Cash [*sequel*]. 1863.

The genial David and Lucy reappear, middle-aged. The hard cash is his hard-earned fortune, fallen into the clutches of a swindler. David goes mad with the shock; hence the realistic descriptions of an asylum, founded on a mass of documents about lunacy and its treatment in private asylums, which evoked rabid hostility. Lucy's daughter loves the son of the swindler, and the lover is entrapped into the same asylum, whence he escapes after a terrible ordeal. [3/6, 2/- Chatto; 75c. Harper, *N.Y.*]

*The Cloister and the Hearth. 1861.

A huge romance of the middle ages, which, by taking the hero from the Netherlands through Germany and France to Italy and Rome, depicts the state

of all these countries. Based on an exhaustive study of mediæval history and literature; a vivid reconstruction of the whole life of the time. The hero is said to be the father of Erasmus, and his story to be true in the main. Loving a girl of singular beauty of character, he is forced to leave her, and in his travels encounters a host of plots and perils, but returns at length only to hear she is dead. He enters the Church before he learns his wife is alive, and the sadness of this separation renders the close of the story nobly pathetic. A narrative filled from beginning to end with rapid adventure, with brilliant and diversified scenes of life, and inspired throughout with a brotherly feeling for human nature in all its manifestations. [3/6 (St. Martin's Lib.), 2/- net, 2/-, 1/6 Chatto; 4 vols. 14/- *id.* ($7 Dodd & Mead, *N.Y.*) 1893; 35c. Harper, *N.Y.* *Illustrated* by Hewerdine, 10/6 net Chatto 1901.]

Griffith Gaunt; or, Jealousy. 1866.

A tragic romance, of which the theme is jealousy and the ruin it brings on innocent people. The pure and magnanimous heroine is wrongfully suspected by her husband, a despicable fellow, who eventually goes to the dogs; and he leaves her and marries again. Later on she is accused of murdering him, and a grim catastrophe is hardly averted by the generous activity of the other woman. A happy sequel is appended to these dark scenes. The realism sometimes unfavourable to delicacy. [3/6, 2/- Chatto; 30c., 75c. Harper, *N.Y.*]

Put Yourself in his Place. 1870.

A novel of purpose, condemning the underhand methods of the trades unions, and pleading for sympathy, in the place of hostility, between capital and labour. It is also more than this, it has character, love-interest, incident and poetry, all worked into harmony with the plot. [3/6, 2/- Chatto; 35c., 75c. Harper, *N.Y.*]

RIDDELL, *Mrs.* J. H. [Charlotte Eliza Lawson, *née* Cowan; b. 1832].

*George Geith of Fen Court. 1865.

The hero, a study of perseverance in a predetermined course of conduct, which verges on quixotry, a clergyman unfrocking himself and toiling for money in the city in order to divorce an unworthy wife; the heroine, an amiable, impulsive woman, who declines to leave her husband when she finds his first wife is yet alive. A gloomy story of unmitigated trials and disasters. [6/- Macmillan; $2 Burnham, *Boston*, 1865.]

Far above Rubies. 1867.

A quiet country story; altogether of a melancholy cast. The patient married life of a good woman enduring slights and injuries from a foolish and selfish husband, who, after ruining himself on the Stock Exchange, commits suicide. Has a good deal to say about financial rights and wrongs. [2/- Hutchinson 1894; $1 Claxton, *Phila.*, 1871.]

The Race for Wealth. 1866.

A novel based essentially on the study of character and of the conduct of life. The race for wealth is personified in Forbes and Barbour, the one a kind, affectionate and upright man, who advances slowly to moderate success, the other a strong and rapid man, who meets with disaster before the goal is won. Their love matters are likewise dealt with—Forbes' long-repressed affection for his friend's wife, a dangerous situation treated harmlessly, the other's lawless and calamitous surrender to passion. The women also are seriously dealt with, except the farcical Ada Perkins, the butt for the author's ridicule. [2/- Warne 1876; 75c. Harper, *N.Y.*]

SHAND, ALEXANDER INNES. Against Time. 1870.

A novel of finance and city gambling, the plot hingeing on the flotation of a big company, its bubble prosperity and collapse. A thoroughly masculine novel,

full of special knowledge ingeniously utilised for romantic purposes. [*o.p.* ; 3 vols. Smith & Elder.]

Shooting the Rapids. 1872.

A story of financial adventure on the large scale. The hero, an English gentleman with estates in Germany and England, neither of which yield him anything but the reputation in both countries for colossal wealth, gambles largely on the Stock Exchange and at horse-racing, is ruined and meets his death just when his property becomes valuable. Written in a highly coloured and almost violent style ; with admirable descriptions of scenery all over Europe. [*o.p.* ; 3 vols. Smith & Elder.]

SMART, HAWLEY. Breezie Langton. 1869.

The first of a series of sporting novels somewhat resembling Whyte-Melville's. Desultory in plan, consisting of hunting and racing sketches, small talk and flirtation, bets and cards, among a fast section of society ; episodes that are often of a shady kind, but not immoral ; broadly farcical scenes and sketches of character and, in this case, chatty descriptions of the Crimean War. [2/- Macmillan ; 75c. Appleton, *N.Y.*]

False Cards. 1872.

Very similar to *Breezie Langton ;* comic episodes of Bohemian life, love affairs and misadventures of an innocent, but incautious, heroine, and scenes of country-house life : a mixture of grave and gay. [2/- Ward & Lock ; 50c. Appleton, *N.Y.*, 1888.]

Bound to Win. 1877.

The horses are drawn with as much individuality as the men, and the interest lies almost exclusively in race meetings and stable politics, while the plot depends on the hope of retrieving a squire's fortunes by a Derby victory. [2/- Ward & Lock.]

SMEDLEY, FRANCIS EDWARD [1818-64]. Frank Fairleigh. 1850.

Contains scenes of university life at Cambridge of a conventionally facetious order, much after the rollicking style of Theodore Hook. [3/6, 2/- ($1.25) Routledge. *Illustrated*, 5/- *id.*]

Harry Coverdale's Courtship, and What Came of It. 1855.

A similar effusion, animated by high spirits and fun and by a wholesome enjoyment of the good things of life. Harry is a sporting squire, comfortably off, a lover of horses and a terror to poachers. He cuts out a wealthy manufacturer, but is too fond of himself to value his wife aright until taught by the troubles and jealousies of matrimonial life. Full of smartness and easy jokes. [3/6, 2/- ($1.25, $1) Routledge. *Illustrated*, 5/- ($3) *id.*]

*Lewis Arundel ; or, the Railroad of Life. 1852.

A high-toned novel of upper-class society, displaying how in life much good and evil results from love and from hate respectively. Lewis is a fine fellow, whose besetting sins are pride and passion. These he overcomes through suffering and by the help of his genuine friend, the bookworm Frere, a rugged character and a scorner of social conventions. Comedy is supplied by the joker Bracy and by the ass De Grandeville and others ; most of the tragedy is connected with the villainy of Lord Bellefield, a worldling and gambler, the hero's evil genius. There are some lovable girls among the *dramatis personæ*, and Lewis, after much tribulation and mutual misunderstanding, marries one of these. [2/- ($1.25) Routledge. *Illustrated*, 5/- *id.*]

SMITH, WILLIAM HENRY [1808-72]. Thorndale; or, the Conflict of Opinions. 1857.

A series of philosophical meditations and discussions, thrown into a personal form as the autobiography of a man, with the growth of his mind under the influence of self-analysis and conversation with his friends. The autobiography is not without affecting passages, and there are impressions of nature at home and abroad; but the main interest is philosophical. Questions of good and evil, immortality, realism and idealism, even such matters as the power of money, are dealt with in a desultory but earnest fashion. [10/6 Blackwood.]

STRETTON, JULIA CECILIA [*née* Collinson; 1812-78]. The Valley of a Hundred Fires. c. 1850.

Founded entirely on reminiscences of the home of her childhood at Gateshead, though the scene is ostensibly laid on the Welsh border. The household of a country clergyman with a large family of girls, incidents merry or pathetic of their home life, with affectionate sketches of character, such as the heroine Emily, a portrait of her mother. [5/-, 2/6 Hurst & Blackett.]

TAUTPHOEUS, *Baroness* JEMIMA VON [*née* Montgomery]. The Initials. 1850.

Full of life and movement, a novel depicting realistically every-day life in Bavaria, the personal interest being centred in a young Englishman travelling for education and experience, and in his love for a beautiful German girl, to marry whom he sacrifices his prospects. [2/- Macmillan.]

*Quits. 1857.

A romantic story, laid amid the wild uplands of the Bavarian and Styrian Alps; abundantly descriptive of the manners and customs of town and country life and of scenery and places: the characters German and Anglo-German. Resembles *The Initials* in plan and in the conventional morality, of which a refined but quite worldly prudence is the basis. [2/- Macmillan; $1.50 Lippincott, *Phila.*]

At Odds. 1863.

Bavaria in Napoleon's time, the family history inwoven with the disasters of S. Germany from Hohenlinden to Hofer's insurrection in Tyrol. Love plot: how a young man is obliged to marry a girl whom he has compromised by pure accident, while he loves her sister. Their quarrels, especially their political differences, last a long time and coincide with many signal historical events. The romantic interest is intense, from the father's death at Hohenlinden and the arrival of a French detachment at the Countess's castle, to the conclusion. [2/- Macmillan; $1.50 Lippincott, *Phila.*]

TAYLOR, *Col.* PHILIP MEADOWS [1808-76]. Confessions of a Thug. 1839.

An Indian romance of adventure and local colour by an Indian officer who possessed an intimate and extensive knowledge of native life and character. The incidents are very sensational.

Tippoo Sultaun. 1840.

A story of the Mysore War [1788-89] in Sir Walter Scott's style; a very full and elaborate picture of the times.

Tara. 1863.

Ralph Darnell. 1865.

Seeta. 1873.

A series of three powerful tales illustrating three epochs in the history of India. "The historical events which form the foundation of each of these works are not only of the highest importance and interest, but, occurring strangely at

almost exact intervals of a hundred years, are not exceeded in dramatic power by any actions in the history of India. The first tale, *Tara*, illustrates the remarkable epoch of 1657, when the Mahrattas cast off their allegiance, rose to power under Sivajee and defeated the army of Beejapoor. The Mahrattas, after sixteen years of warfare, defeated Aurungzebe in 1707, and his death and the distractions of the Mahommedan empire enabled them to extend their conquests, till by 1757 they became the most powerful state confederacy in India." In that year a new political power arose in the English, and Clive won the battle of Plassey. These historical events are woven into these three romances; *Tara* deals with the 1657 epoch; the personages are all native, and the manners, costumes and turbulent conditions of the land are carefully reproduced. *Ralph Darnell* deals with the events of 1757 and the terrible Black Hole tragedy; and in *Seeta* the literal fulfilment of a prediction that the rule of the English Company should come to an end in a hundred years is a motive in a narrative of the Mutiny (1857). "In each tale the great opposing interests are personified by great men, the characteristics of the rival races are brought out in examples which command admiration, and the romantic interest is secured by female characters of entirely novel types." In the last, *e.g.*, is portrayed a beautiful and noble Hindu woman, by marrying whom an Englishman scandalises the European ladies, but who proves her worth by dying for him. The violent aspects of the Mutiny are hardly touched upon.

A Noble Queen. 1878.

A romance of Indian history, illustrating one of the most important periods in the history of the Dekhan. "The character of the Noble Queen, Chand Beebee [contemporary with Elizabeth], is still popular in the country, and her memory is reverenced not only as the preserver of Beejapoor, but for the heroic resistance she made to the Moghul armies in their first invasion of the Dekhan and siege of Ahmednugger."

[Each 6/- Paul 1878-80.]

THACKERAY, ANNE ISABELLA [*Mrs.* Richmond Ritchie, *daughter* of W. M. Thackeray; b. 1838]. The Story of Elizabeth. 1863.

A novelette aiming at realistic portraiture of character; sober in tint, restrained in feeling. The main situation, a man in love with the daughter of the woman who for twenty years has loved him. His is an unheroic, too prudent nature, indecision is its bane. "Elly" is a child-like, wayward girl of varying moods, whose character is sobered and deepened by a near vision of death. One or two worldly-wise people are mouthpieces for caustic comments on life and conduct. [6/- Smith & Elder; $1 Osgood, *Boston.*]

*The Village on the Cliff. 1867.

Expresses feelingly the sadness of those sensitive natures condemned by fate to a cheerless and purposeless existence. The story of a poor little governess, who loves a man that cares not for her, and marries from mistaken motives one who is not her true mate. Her girlish hopes and fears, her awakening to the consciousness of her error, and her womanly conquest of her passion, are related with delicate sympathy. A sad book, yet inspiring withal. Impressionist sketches of natural surroundings in Normandy give the keynote of feeling. [6/- Smith & Elder; $1 Osgood, *Boston*; 25c. Harper, *N.Y.*]

*Old Kensington. 1873.

Her longest novel. Revelation of character forms the gist of it, plot and incident are subordinate; full of musings on life, arising out of the action like the thoughts of an observer of actual events. Robert Henley is a very complete and scathing study of the genus prig; the heroine a gentle poetical nature, whose growth is traced from youth up. The whole book is a good example of the deep human feeling that pervades her work. Descriptions of scenery, the Thames, London, Cambridge, illustrating its emotional effect on different kinds of temperament. [6/- Smith & Elder; 90c. Harper, *N.Y.*]

Bluebeard's Keys. 1874.

A series of long stories or novelettes; they are essentially stories of character, and are new illustrations of old fables and fairy tales. The title story, *e.g.*, adopts a well-known motive. An English family in Rome and an Italian marquis are the *dramatis personæ*. He loves the younger daughter passionately, but there is a secret crime in his past over which he broods with penitence and remorse, and the girl accidentally discovers the secret, with momentous consequences. [6/- Smith & Elder; 35c. Harper, *N. Y.*]

Miss Angel. 1875.

A novel of manners, portraying 18th century society; Angelica Kauffman is the leading character and Sir Joshua Reynolds a minor character. It shows the same delicate and thoughtful treatment of motive and conduct. [6/- Smith & Elder; 75c. Harper, *N. Y.*]

Mrs. Dymond. 1886.

A gentle, sweet-natured woman, whose life has little of the eventful, but appeals for sympathy by its quiet goodness and unselfishness: the scene is France during the adverse months of the Franco-German War, which is set before us as the women and children beheld it. [6/- Smith & Elder; 25c. Harper, *N. Y.*]

TROLLOPE, ANTHONY [1815-82]. *The Warden. 1855.

The Warden, Mr. Harding, is a gentle and innocent old man, living a calm and contented life, who is suddenly assailed by the newspapers for receiving the profits of a rich sinecure, and, half in fear of the odium thus created, half from conscientious scruples, resigns his income and accepts penury. The cathedral city, with the ecclesiastical dignitaries, Mr. Harding's friends, was probably suggested by Salisbury. [(With *Barchester Towers*) 2 vols. 12/- Chapman; 1/6 Longman; $1.25 Dodd & Mead, *N. Y.*, 1892; 60c. Harper, *N. Y.*]

*Barchester Towers. 1857.

Resumes the history of this episcopal society, the chief incidents being connected with the appointment of a new bishop, the troubles and disappointments that ensue, and the intrigues and jealousies of the clergy. The characters comprise the henpecked bishop and his amazonian lady, Mrs. Proudie; Archdeacon Grantley, son of the late bishop, who had hoped to succeed; Mr. Harding; the eccentric Stanhope family; and the precentor, canons and other clergy of the cathedral with their wives. [1/6 Longman; 2 vols. $2.50 Dodd & Mead, *N. Y.*, 1892; *v. also The Warden.*]

The Three Clerks. 1857.

A triple love story; three men in the civil service meet and fall in love with three girls, whose differences of character are strongly marked out. The plot ends happily, while to the romantic interests is to be added that of delicately ironical portraiture, two at least of the clerks being sketched from well-known people. [6/- Macmillan; $1.50 Harper, *N. Y.*]

*Doctor Thorne. 1858.

Main thread of plot concerned with the changes of fortune in the career of Mary Thorne, whose troubles commence with her birth. A host of characters: Beatrice Gresham and Mary, two attractive girls; divers pairs of lovers, actual or potential, whose affairs occasion humorous situations; genial Dr. Thorne, a country practitioner of strong personal character; the humorous figures of the aristocratic De Courcys; etc. The lesson seems to be intended that people should marry for love and not for money. [6/- Chapman; 2/- Ward & Lock; 2/6 Smith & Elder; 2 vols. $2.50 Dodd & Mead, *N. Y.*, 1892; $1.50 Harper, *N. Y.*]

*Framley Parsonage. 1861.

Another section of Barsetshire society. The Vicar of Framley, a weak but honest young man, is led astray and into debt by a spendthrift M.P., and finds himself in a false position. The other branch of the plot deals with Lucy Robarts, his sister's, chequered love affair and marriage with young Lord Lufton. As usual, a great crowd of characters are engaged in the social functions, the intrigues and the match-making business; the general effect of which is comic, though graver interest is never far off, and there are situations of deepest pathos. [6/- Chapman; 3/6, 2/6 Smith & Elder; 2 vols. $2.50 Dodd & Mead, *N.Y.*, 1892; 15c. Harper, *N.Y.*]

Orley Farm. 1861-62.

A lengthy chronicle of family life (two country families supply most of the chief personages), the events of which revolve principally round one figure, Lady Mason, a mixed character of guilt and innocence, weakness and strength, who forges a codicil in favour of her son, and for twenty years preserves the secret intact. A chivalrous old baronet, his high-minded daughter-in-law and a dry old lawyer, are all under the spell of Lady Mason's personality, and the drama of guilt and shame has a pathetic bearing on many lives. The legal case is complex and difficult, and the proceedings subserve the author's purpose of exposing the immorality of wrongful advocacy. A pair of bagmen and other minor characters relieve the graver matters with chapters of natural comedy. [2/- Ward & Lock; $1.50 Harper, *N.Y.*]

The Small House at Allington. 1864.

Country life, with its quiet, its pleasures and troubles, monotony and dulness, is the principal subject-matter; and there are digressions into boarding-house life in London and into high society. Contains the usual crowd, including many old friends. Among these various characters stand out Mr. Crosbie, a snobbish and cowardly trifler, whose virtues are of the plausible sort, but whose temptation and repentance demand the reader's pity; Lily Dale, the jilted maiden, and Bell; Johnny Eames, amiable and weak, and the aristocratic doll, Lady Dumbello; all closely copied from life. [2 vols. 12/- Chapman; 3/6, 2/6 Smith & Elder; 3 vols. $3.75 Dodd & Mead, *N.Y.*]

Can You Forgive Her? 1864-65.

She breaks off an engagement because she is infected with modern ideas as to the duties and importance of women and craves excitement. A study of the half-realised motives and minor causes that determine conduct. Plantagenet Palliser, who figures repeatedly in the Phineas novels, is a character here, a strong, haughty and frigid English gentleman, a politician devoted to his country's service and a man of indestructible principle, yet entirely lacking in personal charm—a very representative national type. [2/- Ward & Lock; 3 vols. $3.75 Dodd & Mead, *N.Y.*, 1893.]

*The Last Chronicle of Barset. 1867.

The dominant situation is one of intense anguish: a poor country clergyman, proud, learned, sternly conscientious, is accused of a felony, and the pressure of family want makes his guilt seem only too probable. His own agony, his wife's dread, and the distress of his daughter, affianced to the son of a neighbouring landowner, are the elements of a profound tragedy. The ecclesiastical society of *The Warden* and its successors, Mr. Harding, Mrs. Proudie and the rest, make their last appearance here. [2 vols. 12/- Chapman; 2 vols. 7/- Smith & Elder; 3 vols. $3.75 Dodd & Mead, *N.Y.*, 1892; $1.50 Harper, *N.Y.*]

The Claverings. 1867.

Harry Clavering has to choose between the girl to whom he is engaged and his old love, who had jilted him, but now turns to him again, rich and a widow.

These are the three principal figures; while in the minor characters, a county family and their friends, the parson and his family, etc., is exhibited the typical life of the landed gentry; their dinners, hunting, flirtations and match-making, their egotistic social intercourse, family squabbles and thoroughly matter-of-fact and unintellectual existence. [2/6 Smith & Elder; 50c. Harper, *N.Y.*]

Phineas Finn. 1869.

Phineas Redux [*sequel*]. 1874.

In this pair of novels Trollope proposes to trace "the changes in men and women which would naturally be produced by the lapse of years". These are exemplified not only in the hero, whose vanity brings him bitter disappointment, while his consistent honesty leads on to ultimate success, but also in such instances as Lady Laura's tragic repentance for a mercenary marriage and in the chequered lives of other characters. Politics occupy considerable space in these books; there are parliamentary scenes, full of the details of procedure and of photographic portraiture. Then again, the sequel presents a great trial at the Old Bailey, one in which society is implicated. More characteristic are the domestic chapters, realistic hunting scenes, the ordinary intercourse of country life. A noble M.F.H. and his very matter-of-fact courtship, his quarrels with his father, etc., furnish important motives. Mr. Turnbull is a satirical portrait of John Bright. [*Phineas Finn*—2/- Ward & Lock; 3 vols. $3.75 Dodd & Mead, *N.Y.*, 1893. *Phineas Redux*—2/- Ward & Lock; 3 vols. $3.75 Dodd & Mead, *N.Y.*, 1893.]

He Knew He was Right. 1869.

The gradual estrangement of husband and wife, beginning with an insignificant difference and ending in strife and agony: a tragedy composed of the homeliest materials. The husband is a portentous image of obstinate and stupid suspicion and proneness to take offence. This main story is complicated by the affairs of the usual large number of minor characters. [2/- Ward & Lock; $1 Harper, *N.Y.*]

The Vicar of Bullhampton. 1870.

A group of thoroughly English characters, and their several histories, connected by natural points of contact: a genial and manly country vicar, who champions the cause of a fallen girl and of a country fellow wrongly suspected of murder, and suffers obloquy therefor; an unfortunate squire in love with the heroine, who loves somebody else; a crusty old farmer, and so on. Episodes of homely life, with its every-day interests, humours and sorrows, form a complexity like the complexity of actual life. [2/- Ward & Lock; 80c., $1.30 Harper, *N.Y.*]

The Eustace Diamonds. 1872.

Lady Eustace is called by the author "an opulent and aristocratic Becky Sharp". Her unscrupulous lying darkens the mystery of the diamonds and brings about many unexpected and amusing turns in the story. Among the principal characters are several of a more agreeable type, and in the background are people already familiar in *Phineas Finn*, etc. [2/- Ward & Lock; 80c., $1.30 Harper, *N.Y.*]

The Way We Live Now. 1875.

Many phases of English life, high society, country life, the genteel and the humble, journalists, commercial men and the world in general, delineated with a special eye for weak and flagitious motive. Largely an exposure of the marriage market and the brutal grossness and indelicacy of the haggling that goes on between such people as the ruined family of patricians and the rascally millionaire who is about to subscribe to them his daughter and his thousands. Even the honest young man of the novel is a far from admirable person. [3/6, 2/- Chatto; 90c. Harper, *N.Y.*]

TROLLOPE, FRANCES ELEANOR [*wife of seq.*]. Black Spirits and White. 1877.

Racy characterisation and spiritualism are the main ingredients, with refined love passages and a good deal of low comedy. A cosmopolitan set of people—the heroine, a girl of lovely nature, and the baronet, the two chief subjects of the plot; a vulgar parvenu; certain social parasites; the great spiritualist, Dr. Flegge; a Levantine merchant and his unhappy daughter; etc. [*o.p.* Bentley; 75c. Appleton, *N.Y.*, 1877.]

TROLLOPE, THOMAS ADOLPHUS [1810-92]. Beppo the Conscript. 1864.

Faithful study of the agricultural, domestic and religious life of the peasants of Romagna, and their political and economic conditions, centring in the daily history of a prosperous family, related with plenty of familiar details; shows up the secret power of the priests. [2/- Ward & Lock; $1.50 Petersen, *Phila.*]

La Beata; a Tuscan Romeo and Juliet. 1861.

An anti-Catholic novel of Italian life—the sufferings of a poor flower-girl of Florence, who lives with, and is forsaken by, an artist. She is an idealised figure, and is the exponent of the author's advanced views on marriage, maintaining her inborn purity in spite of corruptions surrounding her. Fierce Protestant bias is shown in the way evil actions of this or that man are ascribed to priestly influences. [2/- Ward & Lock; 25c. Rand, M'Nally & Co., *Chicago*, 1893.]

Marietta. 1862.

The scene is Florence, and the book is crammed with details about the city and its surroundings and the every-day life of middle-class people there. Several representative characters are sketched, while the central personage, Marietta, is an impressive figure with her indomitable resolution and family pride. [2/- Ward & Lock; $1.50 Petersen, *Phila.*]

Dream Numbers. 1868.

Sympathetic drawing of Italian life as it is in the old-fashioned villages and country towns that lie away from well-known tracks. Quiet and happy domestic life, simple pleasures, harmless gossip, humble and ignorant country folk, are the subject; while an episode of priestcraft, a tale of true love and a destructive flood, lend dramatic interest to the picture. [*o.p.*; 3 vols. Chapman; $1.50 Petersen, *Phila.*]

The Siren. 1870.

A murder novel; scene, Ravenna and neighbourhood; sketches of people and manners in Italy. A beautiful opera-singer, engaged to a marchese and courted by his heir, is strangely and very ingeniously killed: who is the criminal? [*o.p.*; 3 vols. Smith & Elder; 50c. Harper.]

Diamond Cut Diamond. 1875.

Also *The Golden Book of Torcello*, *Vittoria Accoromboni*, *The Duchess Veronica*, and other stories of Tuscan life, by an Englishman who lived among the people for many years. [2/- Chatto 1879; 25c., $1.25 Harper, *N.Y.*]

WOOD, *Mrs.* HENRY [Ellen, *née* Price; 1814-87]. Danesbury House. 1860.

Written in the interests of the Total Abstinence Movement. A very good story, the purpose being adroitly achieved by "indirection".

* East Lynne. 1861.

The main situation is one of harrowing pathos, a divorced wife re-entering her husband's house disguised as a governess, nursing her own child and dying there, tardily forgiven. This is the climax of the plot, the basis of which is a murder, with the ultimate clearing up of the mystery and the full proceedings of trial, cross-examination, etc.

The Channings. 1862.

Roland Yorke [*sequel*]. 1869.

A pair of novels concerned with the fortunes and misfortunes of two genteel families, the dutiful and pious characters of the one being set in implicit contrast with the Hibernian irresponsibility of the other family. The plot in the first hinges on the theft of a £20 note, suspicion falling on the good Channings and causing endless troubles. All is cleared up at last. The characters are young people, and the pranks of the cathedral choir boys furnish some amusement. These, and other features of life in a cathedral town, were the results of long residence at Worcester. In the sequel we have the ups and downs of a shiftless, good-natured fellow, alongside of a murder plot of melodramatic type.

Mrs. Halliburton's Troubles. 1862.

More domestic history; a mother's quiet endurance of adversity, a little girl's death, a family of virtuous children and a naughty boy as foil, with the tiny events of average life—episodes invented for the purpose of moralising, the good young men (*e.g.*) are rewarded with signal success in their various callings, despite initial poverty; the wicked fall into disgrace and want.

The Shadow of Ashlydyat. 1863.

Typical of a numerous class of Mrs. Wood's novels, whose interest lies in the working out of a plot containing romantic and supernatural elements and a good deal of family history.

St. Martin's Eve. 1866.

A lady who inherits insanity marries a man with hereditary tendency to wasting disease. A day of ill-omen is among the sensational effects. The lady in one scene leaves her step-son to be burned to death. A mixture of sensation and domesticity.

A Life's Secret. 1867.

Concerned extensively with business matters, employers and employees, the critical incident being a strike, which entails a lock-out and extreme misery for the poor workpeople and their families.

Johnny Ludlow. 6 series. 1874-9.

A number of short stories, supposed to be told by a sagacious and observant schoolboy, each as a rule having a distinct plot, sensational or pathetic. They abound in domestic details of lower middle-class life and in portraiture of commonplace character, and usually have a certain moral intent.

Edina. 1876.

Pomeroy Abbey. 1878.

Court Netherleigh. 1881.

And a great many others showing the same characteristics, abundant details of ordinary domestic life, a sensational plot, a constant appeal to popular sentiment.

[Each 2/6, 2/- Macmillan.]

YATES, EDMUND [1831-94]. Black Sheep. 1867.

A representative of that class of sensational fiction that is concerned not so much with objective horrors as with the motives and the mental combinations of persons intent on crime. Here a clever and fascinating, but utterly conscienceless, woman plans ingeniously to fasten the guilt of a murder on an innocent friend. There is no secret, no mystery; the reader's interest is demanded in the working out of an intellectual problem which is clearly indicated from the beginning. [2/- Routledge 1892; 50c. Harper, *N.Y.*]

YONGE, CHARLOTTE MARY [1823-1901]. *The Heir of Redclyffe. 1853.

Exceedingly sentimental and idealised picture of virtuous character and virtuous domestic life, manifestly inspired by Tractarian views, and addressed with a moral aim to the young. A "sweet youthful tragedy of piety and devotion". [3/6 ($1.25) Macmillan.]

The Little Duke. 1854.

Richard the Fearless of Normandy (middle of the 10th century); an inspiring story for the young. [3/6 ($1.25) Macmillan.]

The Daisy Chain. 1856.

A good specimen of her sentimental, didactic and religious domestic novel written for young ladies. [3/6 ($1.25) Macmillan.]

The Dove in the Eagle's Nest. 1866.

The heroine, a maiden of Ulm, is carried off by a robber and baron to his Suabian hold, and, as nurse to his sick daughter, brings an influence for peace and goodness into the house. The heir marries her, but is killed; and her life-work now consists in rearing her twin sons to a life of piety and noble deeds. Time, middle of the 15th century. [3/6 ($1.25) Macmillan.]

Unknown to History. 1882.

A touching story that gives an account of Mary Queen of Scotland's captivity, the Babington plot, her trial and execution (1586). [3/6 ($1.25) Macmillan.]

The Prince and the Page. 1884.

A good historical tale for young people, placed in the reign of Henry III. [3/6 ($1.25) Macmillan.]

The Armourer's Prentices. 1884.

The adventures of two orphan brothers, who make their way from the New Forest to London in search of their fortunes. One, who has scholarly instincts, gets attached to Wolsey's household and becomes acquainted with Colet, whilst the other becomes a master-armourer. [3/6 ($1.25) Macmillan.]

Beechcroft at Rockstone. 1889.

The world of district visitors, budding clergymen, school children and the workers of the Girls' Friendly Society, sketched in a quiet romance, ethical in tone. [3/6 ($1.25) Macmillan.]

Pilgrimage of the Ben Beriah. 1897.

The exodus of Israel from Egypt, the wanderings in the desert and the death of Moses. [3/6 ($1.25) Macmillan.]

Modern Broods; or, Developments Unlooked For. 1900.

Interesting as the views and criticisms of a mid-century novelist on the young person of to-day. Crowded with characters, including several familiar types of girlhood, very similar to those that peopled her earlier novels. A maiden aunt in charge of four girls is a prominent figure, troubled with the anxieties and perplexities of their religious and social interests and later of their love affairs. [6/- ($1.25) Macmillan.]

ONGE, CHARLOTTE MARY, and CHRISTABEL R. COLERIDGE [b. 1843]. Strolling Players; a Harmony of Contrasts. 1893.

The adventures and misadventures of a company of genteel amateurs, who, in consequence of pecuniary difficulties, go on tour in earnest. The characters, chief of them a girl, who believes she is a born actress, and a clever young professional, are sketched with delicacy and a certain quiet humour. [6/- ($1.25) Macmillan.]

IX. THE PRESENT DAY, FROM ABOUT 1875.

"Ackworth, John" [*Rev.* F. R. Smith]. Clogshop Chronicles. 1896.

The Scowcroft Critics. 1898.

Two collections of brief stories and sketches, largely in the Lancashire dialect. The characters are factory-workers and others in a village, and most of them Methodists. Homely humour and homely pathos, genre-painting and racy character-drawing are the chief features. [Each 3/6 C. H. Kelly.]

Doxie Dent; a Clogshop Chronicle. 1899.

Some of the people of *Clogshop Chronicles* reappear in this kindred story of a winsome girl. [3/6 C. H. Kelly.]

*The Minder; a Story of the Courtship, Call and Conflicts of John Ledger, Minder and Minister. 1900.

The life of a Lancashire operative, his love affairs and call to the ministry. Full of local colour, sketches of homely people and manners, rustic Methodism, etc.; the dialogue largely in north-country dialect, lively and humorous. [6/- H. Marshall.]

Adcock, A. St. John. East End Idylls. 1897.

In the Image of God. 1898.

Two series of stories that form a careful presentment of the life of the very poor in London; with little heightening for literary effect, yet not so monotonously gruesome as such realistic studies often are: the patois carefully reproduced. [(1) 3/6 Bowden; $1.25 Mansfield, *N. Y.* (2) 3/6 Skeffington.]

In the Wake of the War. 1900.

The home results of a war abroad, the sufferings of families deprived of their supporters and of mourners for the fallen; chiefly pathetic, but some have a mild dash of satire. [2/6 Hodder.]

The Luck of Private Foster. 1900.

A romance of the great Boer War; the hero enlists, leaving his girl behind him, and meets with a considerable amount of adventure. There is no tragedy, even in the situation that puts father and son on opposite sides. [6/- Hodder.]

Adderley, *The Hon. and Rev.* James Granville [b. 1861]. Stephen Remarx; the Story of a Venture in Ethics. 1893.

A miniature story of a clergyman who preaches socialism and humanitarianism and tries to establish a practical brotherhood. The next is a longer story very similar in aim. [3/6 Arnold (75c. Dutton, *N. Y.*) 1893; 1/- *id.* 1895.]

Paul Mercer; a Story of Repentance among Millions. 1897.

Paul, the son of a millionaire, goes exploring among the poor and the ameliorating agencies of the East End, is converted to Christian socialism and, on inheriting his money, founds a large manufacturing community on these principles. A book full of criticism of the plutocratic régime and abounding in descriptive passages of the numerous humanitarian bodies. [3/6 ($1.50) Arnold.]

Adye, F. The Queen of the Moor. 1896.

A vigorous tale of Dartmoor and Exmoor in the days of Waterloo; contains some hunting scenes of a lively kind. [6/- Macmillan.]

"AGNUS, ORME". Jan Oxber. 1900.

Dorsetshire stories in broad dialect. Jan is a stout-hearted peasant whose love is embittered by a wrong inflicted on his wife, and who develops into a village Hampden. Comic and tragic motives animate the other stories. All of them are rich in traits of rustic character. "Orme Agnus" is obviously a disciple of Mr. Hardy. [3/6 Ward & Lock.]

Love in Our Village. 1900.

The sentimental recreations of the Dorsetshire peasant, set forth with the same racy handling of character, humorous speech and touches of pathos, *e.g.*, *The Poet's Love*, tale of a consumptive lad who writes verses that he fondly imagines to be poetry. *The Dethronement of the King*, how two lasses give their deceitful lover a thrashing and humble his pride. [6/- Ward & Lock.]

AÏDÉ, CHARLES HAMILTON. The Marstons. 1868.

The play of character and the working out of plot have about equal claims to be called the foundation of this novel. The Marstons are the family of a wealthy merchant who loses all his money. The ups and downs of their life in London lodgings, the daughter's loves and disillusionments, their fortunate or unfortunate entanglements with other people, are eventually brought to a comfortable conclusion.

In that State of Life. 1871.

History of a rebel against the conventions. A young girl, wilful, but pure and honest, having refused her guardian's candidate for her hand, disguises herself and goes into domestic service. She meets with many adventures, serious and comic. But the novelette is principally concerned with character, and comprises a little gallery of portraits besides the analytical portrait of the heroine. The housekeeper and the mistress, under whom she finds herself, are strongly individual, and produce some humorous effect, and the ungainly curate is a noble and pathetic figure. [2/6, 2/- Smith & Elder 1872.]

A Nine Days' Wonder. 1874.

A pathetic situation—a widower would fain marry his old love, but her son loves his daughter, and, such are past complications, one pair must resign their happiness. Sketches of characters and gossips in a village. [7/6 Smith & Elder; 50c. Estes, *Boston.*]

Elizabeth's Pretenders. 1895.

Elizabeth's first suitor is a scoundrel in love with her money, and her narrow escape from him makes her look on all lovers as fortune-hunters. She goes to Paris as a needy art student, and there a man who believes her poor wins her heart; but the discovery of her wealth is an impediment, and she has to turn wooer. Life in a Paris boarding-house, etc. Novel mainly concerned with character and its development. [6/- Chapman; 50c. Putnam, *N.Y.*]

Jane Treachel. 1899.

A sensational plot-novel, with a fascinating adventuress for heroine. [6/- Hurst & Blackett.]

ALEXANDER, *Mrs.*" [*Mrs.* Annie Alexander Hector; b. 1825]. Look Before You Leap. 1865.

An officer elopes with a supposed heiress and, finding her wealth non-existent, treats her harshly, and she hides herself from him for a year. After some rather romantic incidents the pair are satisfactorily united. [2/- Macmillan; 25c., $1 Holt, *N.Y.*]

*The Wooing o't. 1873.

A love novel, built on old-fashioned lines; strong in portraiture of two or three individualised characters: the vulgar Mrs. Berry, the debonair heroine, Maggie her niece, and some members of a smart coterie in Paris. Love leaping over the barriers of rank and wealth is the motive, Maggie loving and being loved by a brilliant man of the world, the last person whom she ought to have married, according to the *convenances* and the earlier situation of affairs in the novel. [2/- Macmillan; 35c., $1 Holt, *N.Y.*]

*Her Dearest Foe. 1876.

The heroine receives a fortune from her deceased husband, but a new will is found bequeathing all to an offensive kinsman. She maintains herself gallantly by going into business, all the while gathering proofs of the new will's invalidity. Curious events bring her, under the false name she has assumed, into contact with the successful kinsman; they fall in love and their marriage completes the *dénouement*. Characterisation is the chief quality of this novel. [2/- Macmillan 30c., $1 Holt, *N.Y.*]

The Freres. 1882.

The struggles of a genteel family in a cheap London lodging-house afford opportunity for bringing out a variety of good or bad, or merely shallow and selfish, characters in the different members of the family and their English and Irish kin. Among them all the gracious, unselfish nature of the heroine shines conspicuously. Their removal to Germany imports other character-sketches into the tale: the old Austrian, Count Costello, and the various dignitaries of a small country town. [2/- Macmillan; 35c., $1 Holt, *N.Y.*]

The Admiral's Ward. 1883.

Plot concerned with the gain and the unforeseen loss of an inheritance. A quiet tale of every-day life, heightened into something finer by the treatment of character and affection in the patient heroine; the engaging oddities, Mrs. Crewe and the Admiral; etc. [2/- Macmillan; 35c., $1 Holt, *N.Y.*]

Mona's Choice. 1887.

Mona loves an attractive but selfish man, but is loved by and rejects his friend. Years and changes in her worldly position test the characters of the two; and in the sequel she rejects the man she had loved and gives herself to the loyal lover. [2/6, 2/- White; 25c., $1 Holt, *N.Y.*]

A Choice of Evils. 1894.

Problem: the marriage of a pair, between whom there is little love, being upset by the reappearance of a wife believed to be dead; what shall be done? The solution offered is that, after both parties are liberated by divorce, the second wife, disenchanted, declines to remarry the man. [2/- Routledge, 1896.]

"ALLEN, GRANT" [Charles Grant Blairfindie Allen; 1848-99]. Philistia. 1884.

A socialist novel; all the important characters are socialists either actively or passively, and the hero endures afflicting trials for his convictions before he obtains a competence as editor of a socialist journal. The lighter parts are of a farcical nature. [2/- Chatto; 20c. Harper, *N.Y.*]

The Devil's Die. 1888.

The most striking thread of incident in a very sensational record is furnished by the gruesome doings of a young doctor, whose scientific ambition leads him to experiment on a patient fatally: a farrago of extraordinary events, plots and counterplots, narrow escapes and the like; the characters equally unlike the average. [2/- Chatto; 25c. Crawford, *Phila.*]

The Tents of Shem. 1889.

A varied assortment of materials; an awkward family complication, a forged will and love at cross-purposes with two pairs of lovers; the latter incidents occurring in Algeria. [2/- Chatto; 20c. Munro, *N.Y.*]

Ivan Greet's Masterpiece, etc. 1893.

Ivan Greet seeks among the negroes of Jamaica the leisure denied him by a London life, and there composes his masterpiece and dies. A faithful mulatto girl devotes her life to his baby and to the task of getting the manuscript printed, but the latter is accidentally burned, and in a scene of acute pathos she and the little one die exposed to a tropical tempest. Fifteen other tales and sketches of a similarly unconventional kind. [2/- Chatto.]

The Woman Who Did. 1895.

The woman refuses to marry her lover, and enters with him into a free union; the ultimate result is tragic; the woman dies a martyr to the author's gospel of free love. A bold and aggressive manifesto, but does not outrage decency. [3/6 net Lane; $1 Roberts, *Boston.*]

The British Barbarians; a Hill-Top Novel. 1895.

A tourist from the 25th century visits England to study our customs and observances from the abstract point of view of the anthropologist; a novel kind of satire. Mr. H. D. Traill wrote a parody: *The Barbarous Britishers; a Tip-Top Novel.* [3/6 net Lane; $1 Putnam, *N.Y.*]

A Splendid Sin. 1896.

A woman averts a tragic ending to her son's love affair by avowing that he is not the offspring of her reprobate husband, but of a great poet who had loved her too well. A satire on conventional morality. [3/6 White; $1 Buckles, *N.Y.*]

Miss Cayley's Adventures. 1899.

A comic narrative, with the characteristic dash of paradox and plenty of light satire: the heroine an audacious Girton girl, who starts with a capital of twopence and achieves a striking career. [6/- Grant Richards; $1.50 Putnam, *N.Y.*]

* Twelve Tales, with a Headpiece, a Tailpiece and an Intermezzo; being Select Stories. 1899.

A Confidential Communication—sardonically humorous, a murder by mistake. *The Rev. John Creedy*—a tragic study of the racial question, a negro missionary reverts. *The Child of the Phalanstery*—public infanticide in advanced society centuries hence. *The Curate of Churnside*—an aesthetic, soft-hearted young curate puts his uncle out of the way to secure an income for his betrothed and himself; a grim *jeu d'esprit*. *John Cann's Treasure*—a man sacrifices honesty, position and, in the sequel, his reason for a treasure that turns out to be nearly worthless. These are fair specimens, not only of the tales in this volume, but of Grant Allen's fiction generally, which is nothing if not novel and startling. [6/- Grant Richards.]

ALMA-TADEMA, *Miss* LAURENCE. Love's Martyr. 1886.

In theme and manner of treatment strongly resembles *Wuthering Heights*. A passionate soul's love for a person separated by marriage is the subject, and the characters are a series of people of unrestrained temper, who do not disguise their emotions. By nature the heroine is generous and noble, but she is warped by ill-treatment and deeply unfortunate in her love. Tragic all through, yet not violently so; informed with lofty ideals of pure and unselfish love. [6/- Longman.]

ANDREAE, PERCY. A Vanished Emperor. 1896.

A continental romance with a sensational plot, in which contemporary potentates and statesmen figure under disguised names. [6/- Ward & Lock; $1.25 Rand, M'Nally & Co., *Chicago.*]

Anonymous:—

Chronicles of Westerley, a Provincial Sketch; by the Author of *Culmshire Folk* [*v. infra*]. 1892.

Character-sketches of very pleasant and humorous people in the West Country, amusing eccentrics some of them. [3 vols. 25/6 Blackwood.]

Clare Welsman. 1883.

Tragic story of a young sculptor who suddenly learns that his father and grandfather died insane. He renounces love and devotes himself to art, but dies through an act of signal heroism. The emotional life of the Quakers and the young heroine's innocent revolt from their rigorous tenets are depicted. [*o.p.* Remington.]

Countess Irene; by the Author of *Lauterdale*. 1888.

Life and manners in Vienna and in an Austrian country-seat, landscapes of the Salz Kammergut and the beautiful valleys of the Traun and the Inn; varied by pictures of Irish life and Shannon scenery, painted more sombrely. [3 vols. 25/6 Blackwood.]

*Culmshire Folk; by the Author of *John Orlebar* [*v. infra*]. 1873.

Racy characterisation of pleasant types and oddities in a western village, where there are many gentry as well as agricultural folk; humorous sketching of social intercourse, good stories, women's warfare, etc. [3/6 Cassell 1888.]

Dagonet the Jester. 1886.

A village story of the Great Civil War time, having little to do with those great events. The central figure is a gay and whimsical jester, whose pleasantries are quenched by the cold atmosphere of Puritanism. His life and death are a pathetic story. [4/6 ($1.25) Macmillan.]

Elizabeth and her German Garden. 1898.

Sketches and jottings made by an Englishwoman while tending as an amateur the neglected garden of a German country-house. Eloquent with a true woman's passion for flowers, books, babies and solitude; expresses her dislike for society and even for visitors, and her pity for those to whom these delights are unknown. Her husband, the Man of Wrath, is one of these, and not the only figure sketched with humour; the would-be authoress, with her indispensable note-book, is entertaining. [6/- ($1.75) Macmillan.]

The Solitary Summer [*sequel*]. 1899.

Meditations, observations and sketches of nature and human life by a female hermit living in close communion with nature in her secluded garden. Rich in imaginative description, humorous and incisive in its running commentary on rural life and not lacking in seriousness of mind. The author lays stress on the positive value of intercourse with nature and on the blessedness of repose. [6/- ($1.50) Macmillan.]

Englishwoman's Love Letters, An. 1900.

The tragic love story of a young lady and an Oxford undergraduate, told in her letters. These are remarkable for a free display of emotion unusual in prose and for the clearness with which they reveal character. By various devices, beyond the ordinary methods of realism, the book aims at the effect of a true narrative, and this, perhaps, along with its high literary merits, accounts for its sudden and signal popularity. [5/- net Murray; $1.50 Doubleday, *N. Y.*]

John Orlebar, Clerk; by the Author of *Culmshire Folk* [*v. supra*]. 1878.

Mainly incisive character-sketches of clerical people—John Orlebar, the Broad Churchman, his Bishop and various church dignitaries, along with some

rustic folk of all grades of society. Comic interest prevails, all being extremely witty and ready with sarcastic repartee; yet it is not merely an amusing story, but also a thoughtful consideration of leading religious problems. [2/- Cassell 1890.]

Punchinello. 1899.

A sombre, emotional story of a self-tormented nature. Punchinello is a born artist, a lover of beauty and a successful composer, but a misshapen dwarf; and his deformity so preys on his passionate soul that love and happiness turn to jealousy and misery. [6/- Bowden.]

The Benefactress. By the author of *Elizabeth and her German Garden* [*v. supra*]. 1901.

The Benefactress is a young Englishwoman who has a fortune left her by a German relative. She takes up her property in Germany, and her life in the German village is the basis of the story, which is told with a good deal of humour. [6/- ($1.50) Macmillan.]

The Slaves of Society, a Comedy in Covers; by the Man Who Heard Something. 1900.

A satire on the ways of smart society of the present day, full of character sketches that seem to be portraits. A marchioness, who is plotting to secure a wealthy plebeian for her daughter, is the most prominent figure, a spiteful parasite is very severely handled and other prevalent types are caustically portrayed. [6/- ($1.25) Harper.]

Tim. 1891.

A delicate portrayal of a sensitive boy's devoted affection for an older boy—a very touching story of a tender and self-forgetful character. [3/6 ($1) Macmillan 1893.]

"Anstey, F." [Thomas Anstey Guthrie; b. 1856]. * Vice Versâ; or, a Lesson to Fathers. 1882.

A ludicrous story, blending the modern *conte* with a motive from the *Arabian Nights*. The droll situation of the book is effected by a change of personality between a schoolboy and his staid old father; after that the ordinary and probable events of school-life become extremely funny. [2/6 Smith & Elder; 50c., $1 Appleton, *N. Y.*]

The Giant's Robe. 1883.

A comedy with a weak young man for hero, who pretends to be the author of a play sent to him by a friend in India. The unfolding of his character under the stress of such a situation, and the remorse that drives him to confess, mingle more serious elements with the comic. [2/6 Smith & Elder; $1.25 Appleton, *N. Y.*]

A Fallen Idol. 1886.

An extravaganza, aiming at plausibility in the details; a trenchant, though covert, satire on the esoteric Buddhism rampant at the time. [2/6 Smith & Elder; 25c., 50c. Lippincott, *Phila.*]

The Pariah. 1889.

The Pariah is the neglected son of a parvenu father who wishes to enter good society and marries a widow of good breeding but no money. The unhappy boy, ignorant and unpolished, thus finds himself in the midst of a family who hate and despise him. [2/6 Smith & Elder; 25c., 50c. Lippincott, *Phila.*]

Lyre and Lancet; a Story in Scenes. 1895.

A farce written in a series of scenes and dialogues. A poet, author of

Andromeda, and a "vet," owner of the prize bull-dog "Andromeda," are each mistaken for the other at a baronet's country seat, and the ensuing complications are ludicrous. A number of contemporary types of character are hit off satirically. [3/- Smith & Elder.]

The Brass Bottle. 1900.

A burlesque fantasy with an unbottled genie for hero, who is liberated by a young architect, and repays his benefactor by an embarrassing series of miracles. Cf. *Mrs. Shelmire's Djinn*, by "Max Adeler," a story with the same motive. [6/- Smith & Elder.]

ANTROBUS, *Mrs.* C. L. Wildersmoor. 1895.

A tragedy of a mild and innocuous kind, enacted on a desolate moor in N. Lancashire: mystery-plot, love-tale, sociological criticism, and rustic humour combined. [*o.p.*; 3 vols. Bentley.]

Quality Corner; a Study of Remorse. 1901.

Scene: a sequestered country town in Lancashire. A man of integrity gives way, under circumstances that to some degree extenuate the offence, to the temptation to wrong a friend deeply and irremediably. As the plot unfolds, his sin recoils on himself and desolates his life. The rustics are drawn with touches of comedy. [6/- Chatto.]

BAGOT, RICHARD. A Roman Mystery. 1899.

The sensational part of the story turns on a case of "lupomanaro," the terrible hereditary madness that occurs not infrequently in Italy. Fashionable life, politics, domestic affairs, and religious intrigue at Rome are the other materials. [6/- Digby.]

Casting of Nets. 1901.

The author is a Roman Catholic, well known as a controversialist attacking priestly methods of securing converts. An agnostic peer, nominally a Protestant, marries a Catholic, whose relatives try to convert him; a series of painful events is made to enforce the author's arguments. [6/- Arnold.]

BAILEY, H. C. My Lady of Orange. 1901.

A tale of the Dutch rising against Philip II., consisting of a typical series of deeds of derring-do in Holland during the year 1573, ending with the relief of Alkmaar, the narrator being an English soldier of fortune. Alva, Vitelli, William the Silent, and Diedrich Sonoy are introduced. [6/- Longman.]

BAKER, JAMES [b. 1847]. By the Western Sea. 1889.

"A Summer Idyll" of Lynmouth and the beautiful region that surrounds it. The plot is based on the growth of love for a person physically deformed. [3/6 Chapman; $1.75 Longman, *N.Y.*]

The Gleaming Dawn. 1896.

A romance of the early part of the 15th century, dealing with the Hussite wars in Bohemia. [6/- Chapman.]

BANKS, *Mrs.* G. LINNÆUS [*née* Varley, Isabella; 1821-99]. God's Providence House. 1865.

A tale of 1791 and the emancipation of the slaves. Mrs. Banks lays the scenes of her novels largely in the neighbourhood of Chester and Manchester, the history of which she has studied with industrious research. There is a strong religious and moral bias in her domestic histories. [3/6 Paul 1880.]

The Manchester Man. 1876.

Based upon history "recorded and unrecorded"; and deals with "absolute people, events and places"—the materials culled from various periods. The dress, the manners and speech, the details of business and manufacturing life, are studied and set down with the care of an archæologist. Contains an elaborate picture of bygone Manchester, and the Peterloo Riots of 1819, with striking anecdotes and characters (*e.g.*, the Rev. Joshua Brooks). [2/6 Abel Heywood, *Mancs.*, 1895. *Illustrated* by Green and Fitton, 15/- net *id.* 1896.]

Forbidden to Wed. 1883.

The characters are chiefly Manchester tradespeople early in the 19th century, doubtless real personages. The economic and social conditions of the town, the streets and buildings as they existed, and the domestic life, are carefully portrayed. The love story of a tradesman's daughter and an officer's son forms the plot; circumstances and prejudices forbid them to wed. Chester and Buxton are partly the scene. [2/6 Abel Heywood, *Mancs.*, 1885.]

Bond Slaves; the Story of a Struggle. 1893.

A story of the Luddite agitation in the northern and midland counties, chiefly Yorkshire, worked out with the same elaborate care for written and oral evidence. [3/6 Griffith & Farran.]

BARING-GOULD, *Rev.* S. *v.* Gould, *Rev.* S. Baring.

BARR, AMELIA EDITH [*née* Huddleston; *American by adoption;* b. 1831]. Jan Vedder's Wife. 1885.

A story of the Shetland Isles and the primitive inhabitants, descendants of the Norsemen, with sketches of their homely yet picturesque life. The motive is incompatibility of temperament between a correct wife and a good-tempered, unstable husband. [2/- Warne; $1.25, 25c. Dodd & Mead, *N. Y.*]

A Daughter of Fife. 1886.

Life and character in a Scotch fishing village; the love story is told, and the hearty, virile and deeply religious people are drawn with simplicity and without analysis; while a sound sentiment pervades the book. [2/-, 1/6 Warne; $1.25, 50c. Dodd & Mead, *N. Y.*]

Between two Loves. 1886.

A touching story of rural life in the West Riding, permeated with a deep sense of the inherent goodness of human nature. The characters are of a simple, elemental order; the sturdy cotton-spinner, loving his employees, loving his mills, widely sympathetic, is the most important and representative. [2/-, 1/6 Warne; $1.25 Dodd & Mead, *N. Y.*]

Paul and Christina. 1887.

A picture of the rude weather-beaten fishermen of the Orkneys, and the wild surroundings of their life; and their fierce and often heroic struggles with circumstances and with temptation. [3/6 J. Clarke; $1.25 Dodd & Mead, *N. Y.*]

The Bow of Orange Ribbon. 1888.

The old Dutch folk of New York, sturdy, quiet and godly folk, and the rakish and dare-devil soldiery of King George just before the War of Independence. A Dutch maiden's love for one of the most hare-brained of the young Englishmen is the motive. [1/6, 2/- Warne; $1.50, 25c. Dodd & Mead, *N. Y.*]

The Maid of Maiden Lane [*sequel*]. 1900.

The year 1791 in New York City—a momentous year, in which the question whether New York or Philadelphia should be the seat of Government led to many hot discussions. The death of Franklin, the large influx of French refugees, and

the division of opinion regarding English rights in the lost colonies, enter into the story. [6/- Unwin ; $1.50 Dodd & Mead, *N. Y.*]

Master of his Fate. 1888.

A small group of strongly accented, racy characters, natives of Yorkshire ; the principal character a man who fails to win happiness by marrying an heiress, but attains it and his own self-respect by a manly effort to make his fortune. [$1.25 Dodd & Mead, *N. Y. ; sub. tit. In Spite of Himself : a tale of the West Riding*, 3/6 J. Clarke.]

Remember the Alamo. 1888.

A tale of the revolt of the Americans in Texas against Mexican rule. Davy Crockett, Sam Houston, and Santa Anna figure prominently ; and the storming of the Alamo is the chief incident. [$1.25 Dodd & Mead, *N. Y.*]

*Friend Olivia. 1890.

A historical study of Quaker life in the early days of Cromwell, full of sympathy with the Puritans and severity towards the Cavaliers. Cromwell is among the *dramatis personæ ;* and the men of his party such as Baron Keldar, a fine soldier, and Olivia's father, the religious enthusiast Prideaux, are well portrayed, while the other side is represented by many caricatures. [6/- J. Clarke ; $1.25 Dodd & Mead, *N. Y.*]

A Knight of the Nets. 1894.

The story of some homely and loyal fisher-folk in a village of Fifeshire, and of a neighbouring family of the landowning class connected with them by the son's ill-fated marriage with a poor girl. Mainly a reading of character in the light of a simple piety and trust in Providence. [3/6 Hutchinson ; $1.25 Dodd & Mead, *N. Y.*]

Bernicia. 1894.

A study of the hopes and disappointments, the social and political forces, of the period that followed the Jacobite outbreak of 1745. The great Methodist Revival takes a prominent place in the story, and Whitefield is introduced. [2/- Low ; $1.25 Dodd & Mead, *N. Y.*]

Trinity Bells. 1899.

Tranquil, idyllic pictures of life in New York a century ago, connected into a narrative of family life. The heroine's father is captured by pirates, and this episode is the sole exception to the sobriety of the tale. [6/- Unwin ; $1.50 J. F. Taylor, *N. Y.*]

Was it Right to Forgive? 1900.

The story of the unhappy domestic life of a pair of married couples, son and daughter of a Dutch Calvinist family on the one hand, son and daughter of grand New York people on the other. The two children of old Filmer are unfaithful and dissolute, while the Dutch wife and husband bear and forgive and win happiness for all in the end. [6/- Unwin ; $1.50 H. S. Stone, *Chicago.*]

Barr, Robert [b. 1850 ; *Canadian by education*]. In the Midst of Alarms. 1894.

A tale of Canadian country life at the time of a threatened Fenian invasion from the United States. A journalist's love story. Contains a notice of the Canadian rural library system. [6/- Methuen ; 75c. Stokes, *N. Y.*]

The Countess Tekla. 1898.

A romance of adventure in mediæval Germany, the heroine of which is a fascinating and high-spirited countess who, after many perils, is wooed and won by an emperor in disguise. The borders of the Rhine are the theatre of events, and the time probably the 13th century. [6/- Methuen ; $1.25 Stokes, *N. Y.*]

The Strong Arm. 1900.

Brief tales of action, chiefly of mediæval Germany; the Prince-Bishop of Trèves appears again, with other fighting prelates; and that sinister tribunal the *Vehmgericht* of Westphalia plays a dramatic part. *Converted* is grimly humorous; the *Warrior Maid* is a story of Nelson. [6/- Methuen; $1.25 Stokes, *N. Y.*]

BARRETT, FRANK [b. 1848]. A Prodigal's Progress. 1882.

A plot-novel, with some sensational episodes and humorous pictures of domestic life in the early part of the 19th century. The reformation of the Prodigal and his restoration to fortune give rise to much play of character: several of the personages are racy, individual types, particularly that strange mixture of human qualities Parson Tickel. [2/- Chatto.]

A Set of Rogues. 1896.

The rogues belong to a company of strolling players, driven from London by the Plague, and reduced to dire straits; they are a good-humoured and diverting crew, and by no means the mark of their author's indignation. A certain Spaniard engages them in a conspiracy, which serves to bring out their eccentricities of character, and to make some improbable and amusing situations. [6/-, 6d. Innes; $1.50 Macmillan, *N. Y.*]

Breaking the Shackles. 1900.

Represents this author's work fairly. A perplexing and startling series of crimes, mysteries and intrigues, woven into a tolerably plausible story. Contains good scenes of convict life. [6/- Macqueen.]

BARRINGTON, *Mrs.* RUSSELL. Lena's Picture; a Story of Love. 1892.

Opens with a quiet picture of uneventful family life in a Somersetshire country house, and passes on to Cologne and Bayreuth, where the love drama reaches its most poignant interest, returning in the end to the west Somerset hills and moors. Vignettes of English and continental scenery in town and country, conversations about art and music, occur frequently, helping to deepen the spiritual interest of the heroine's experiences. [5/- Harper 1894.]

BARRY, JOHN D. The Acrobat. 1900.

A man falls in love with a performer on the trapeze, and marries her; but tragedy comes of it when it is found that he loves the *artiste* and not the woman. [6/- Lane.]

BARRY, *Rev.* WILLIAM FRANCIS [b. 1849]. The New Antigone. 1887.

A doctrinaire novel, dealing with many political and sociological problems, and comprising a careful and exhaustive investigation of Nihilism and the life of Nihilists. The New Antigone is the daughter of a well-born Nihilist, and her enthusiasm for the cause brings tragedy on her own head and on her lover's. [3/6 ($1.50) Macmillan, 1892.]

The Two Standards. 1899.

The wealthy and idle classes of to-day represented by a group of generic characters, and judged from a high moral standpoint. Interest centres in the heroine, her struggle for the better standard of human conduct, the hopes and disillusions of her married life. She has intimate relations with a man of genius, who is evidently meant for Wagner. Long descriptive passages, dealing with scenery, music, etc., and moral disquisitions occupy a large part of the book. [6/- Unwin; $1.50 Century Co., *N. Y.*]

Arden Massiter. 1900.

A young English Socialist, in Italy as a newspaper correspondent, becomes immersed in the turbulent strife of Camorra, political parties and the various

revolutionary forces that are devastating and transforming the country. Romantic and tragic episodes, and a crowd of significant characters, are introduced in the course of the plot; while a broad picture, full of realistic detail, is drawn of the overburdened peasantry, the intriguing clergy, the corrupt politicians, and the general conditions of Italian life to-day. [6/- Unwin; $1.50 Century Co., *N.Y.*]

The Wizard's Knot. 1901.

A novel of Irish life, influenced by the new Irish movement in literature. The tragic loves of a gentleman and a peasant girl are the central story, passages of which are highly imaginative, while the Irish peasantry with their humours, superstitions and poetry, are represented with insight and power. The erudite hedge-schoolmaster, for instance, with his classical and Celtic lore, is a rare original. There is a moving description of the famine. [6/- Unwin.]

BARTRAM, GEORGE. The Thirteen Evenings. 1901.

Miscellaneous stories, supposed to be related in a club smoking-room, sensational, mystical, Rabelaisian and bucolic. Three, of the West Indies, realistically present unfamiliar phases of life, while the sketches of rustic originals from the English Midlands are full-flavoured and humorous. Nearly all are forcible and terse: sometimes coarse. Kipling's influence is apparent. [6/- Methuen.]

BATES, HAVERGALL. The Believing Bishop. 1901.

A satire on those accepted standards of conduct which are really a compromise between Christian ideals and the needs of practical life. The bishop orders his conduct strictly according to the example of Christ's earthly life, and the result is worldly failure and spiritual triumph. The characters and daily incidents of town life are represented realistically, whilst there is a great deal of Socratic dialogue. [6/- G. Allen.]

BEAUMONT, MARY. A Ringby Lass; and other Stories. 1895.

A little love tale of rustic Yorkshire folk in the early forties. The lass is a loyal, unsophisticated girl, who devotes herself heroically for her father's sake. Includes some shorter tales, also largely in dialect, and a pathetic study of a Maori wife, who reverts to the savagery of her race. [2/6 net Dent (75c. Macmillan, *N.Y.*).]

Joan Seaton; a Story of Parsifal. 1896.

A story of the Yorkshire dales. [4/6 net Dent; $1.25 Stokes, *N.Y.*]

The New Women; and other Stories. 1899.

Title-story personifies a noble idea of the duty to work in two women, who set passion aside. *The Avenger* is pathetic; *His Wife's Hand*, a village story of the reformation of a ruffian. [6/- J. Clarke.]

BELL, *Mrs.* HUGH [Florence, *née* Oliffe]. Miss Tod and the Prophets. 1898.

An old maid with luxurious tastes and straitened means learns that the earth is to be destroyed by a comet, and resolves to obtain the maximum enjoyment out of her little capital in the brief period remaining. A study of character under conditions that bring out its latent forces. [2/6 Macmillan.]

BELL, ROBERT STANLEY WARREN [b. 1871]. Love the Laggard. 1901.

A fascinating and capricious young lady and a millionaire, whom she jilts on the eve of matrimony, are the principals in this comedy, whose crisp dialogue and assortment of characters smack of the stage. Literary and theatrical people, a pair of eccentric parsons, a weakly, amiable baronet, are sketched with tolerant satire.

BELLOC, HILAIRE [b. 1870]. Lambkin's Remains. 1900.

A satire on an imaginary Oxford don, chiefly interesting to the initiated. [2/6 Vincent, *Oxford.*]

BENSON, EDWARD FREDERICK [b. 1867]. Dodo; a Detail of To-day. 1893.

A smart representation of smart society of the present day (the heroine is alleged to be a thinly disguised sketch of a well-known lady). The drawing is only half-satirical, and a vein of paradoxical humour is its characteristic. [6/- Methuen; 50c., $1 Appleton, *N.Y.*]

Limitations. 1896.

Theme thoroughly modern—the limitations of life and art, treated analytically. Two exponent characters, a woman who fails to win the man she loves, and a sculptor who aims at the great Hellenic ideals but has to live by producing trivial statuettes. The pathos is in the subdued feeling of lost ideals. [6/- Innes; $1.25 Harper, *N.Y.*]

The Vintage. 1898.

The Capsina [*sequel*]. 1899.

A pair of novels concerned with the Greek War of Independence in the early decades of the 19th century. Quiet idyllic scenes of country life and manners, and scenes of violent adventure; Greeks and Turks, shepherds, village maidens and truculent ruffians, make a motley crowd of characters. Historic personages figure; even Apollo comes on the stage. The Capsina is a winsome Amazon, who performs wonders of valour, but at last perishes tragically. The seas and mountains of Greece are lavishly depicted as background. [*Vintage*—6/- Methuen; $1.25 Harper, *N.Y.* *Capsina*—6/- Methuen; $1.50 Harper, *N.Y.*]

Mammon & Co. 1899.

A return to the smart, self-indulgent society of *Dodo.* Aristocratic company-promoters, baccarat-swindlers, a woman who goes wrong and is perhaps meant as an awful warning of the results of mammon-worship, a Mrs. Malaprop and other serio-comic figures are dealt with, half-complacently and half-satirically. [6/- Heinemann; $1.50 Appleton, *N.Y.*]

The Princess Sophia. 1900.

A fantasia, mixing comedy and sensation, somewhat after the manner of *The Prisoner of Zenda.* The Princess of the imaginary territory of Rhodope is a born gamester; she turns her domain into another Monte Carlo, and obtains as much congenial excitement from the intrigues of her petty diplomats as from the roulette table. [6/- Heinemann; $1.25 Harper, *N.Y.*]

The Luck of the Vails. 1901.

An ingenious melodrama, a tissue of unlikely events plausibly narrated; the villain, a great-uncle who plots to murder the young heir of the family, is interesting as a study of the criminal temperament, and a creation that recalls the Count Fosco of Wilkie Collins. [6/- Heinemann.]

ESANT, *Sir* WALTER [1838-1901] and JAMES RICE [1844-82]. *Ready-Money Mortiboy. 1872.

Old Mortiboy is a miser and the offspring of misers, who builds up a huge fortune by grinding the poor and ruining the well-to-do. His son, an unscrupulous, yet benevolent, young man, is at once Nemesis to the old Shylock and dispenser of poetic justice to the various characters, major and minor, of the story. The main episodes take place in a country town where Mortiboy's bank is established, and two families are deeply involved in the story; but phases of life, chiefly shady life, in London and elsewhere are exploited by the novelists, who expose vice with a merciless hand, while drawing several characters of lovable virtue. [6/-, 3/6, 2/6, 2/- Chatto; $1.50, 35c. Dodd & Mead, *N.Y.*]

This Son of Vulcan. 1876.

Early troubles and final prosperity of a poor lad who is the foster-child of a drunken pedlar and suffers calamities of many sorts before he comes to his own little inheritance. The life of ironworkers is depicted, with a medley of characters, disreputable and the reverse; there are several exciting scenes of peril, and serio-comic love passages. [6/-, 3/6, 2/6, 2/- Chatto; $1.25, 35c. Dodd & Mead, *N.Y.*]

*The Golden Butterfly. 1876.

An American oil-king spends his millions on an abortive humanitarian enterprise. This magnanimous, yet egotistical fellow, invincibly amiable in spite of discomfiture, is of course the centre of interest. The minor characters are made the butt of keen satire, of dilettantism and the like, but incidents and characters border on extravaganza. [6/-, 3/6, 2/6, 2/-, 1/-, 6d. Chatto; $1.50, 50c. Dodd & Mead, *N.Y.*]

*The Monks of Thelema. 1878.

A fanciful tale inspired by Rabelais [see Rabelais] of a community of clever people living together in monastic seclusion. Pleasantly satirical of the modern literary coterie, with its exclusive claims to the possession of the higher culture. [6/- 3/6, 2/6, 2/- Chatto; $1.50, 30c. Dodd & Mead, *N.Y.*]

By Celia's Arbour. 1878.

A story of England and the Crimea in 1854-55. While the hero is winning laurels at the front, his sweetheart at home is enduring hardships and mourning his death. [3/6, 2/6, 2/- Chatto; $1.50, 35c. Dodd & Mead, *N.Y.*]

'Twas in Trafalgar's Bay; and other Stories. 1879.

A pretty little love-story of Dorset in 1805; the hero is a fine old smuggler, and the lovers are a country maid and the son of a city knight. Then, a story of a curious robbery, with pleasing sketches of Canadian life to-day; a city tale; and *Le Chien d'Or*, a historical tale of French Quebec in 1697. [6/-, 3/6, 2/6, 2/- Chatto; $1.50, 35c. Dodd & Mead, *N.Y.*]

*The Chaplain of the Fleet. 1881.

A story of the famous gaol in George III.'s reign, full of antiquarian lore about the streets, houses, theatres and the Society of the times. [6/-, 3/6, 2/6, 2/- Chatto; $1.50, 35c. Dodd & Mead, *N.Y.*]

BESANT, *Sir* WALTER [*alone*]. The Revolt of Man. 1882.

An extravagance, representing a future when women have secured the supreme rule in State, army and navy, and in private life. But the men rebel, overthrow the feminine *régime* and the religion of the ideal woman, and—women are glad of it. [3/6, 2/6, 2/- Chatto; $1 Holt, *N.Y.*]

*All Sorts and Conditions of Men. 1882.

"An impossible story." A humanitarian novel, dealing with the huge neglected city of East London, depicting its miserable life realistically and suggesting somewhat Utopian schemes for transforming it. But the author believes more in human nature, and tells his auditors to distrust politics and learn to help themselves. The great experiment of a wealthy Girton girl, who lives among the poor and founds a Palace of Delight in Whitechapel, has since come to fruition. [3/6, 2/6, 2/- Chatto; $1.25, 50c. Harper, *N.Y.*]

All in a Garden Fair. 1883.

We are first introduced to a suburban village inhabited chiefly by a circle of once great City men who have failed for an aggregate of millions. This is the

keynote of the satirical passages. The main theme, however, is the history of a literary man's growth, his dreamy youth, sincere strivings after his ideal in spite of adversity, and his well-merited success. He is contrasted with another young hero, an upright and energetic man of affairs, who wins the heroine, while the poet receives a mate better fitted to sympathise with his dreams. [3/6, 2/6, 2/- Chatto; 20c. Harper, *N.Y.*]

*Dorothy Forster. 1884.

The domestic history of the Forsters of Bamborough Castle during the unquiet years of Jacobite intrigue which culminated in the fatal rising of 1715, of which the autobiographer's brother was the General. Dorothy tells her own story in a garrulous fashion, giving intimate views of life among the gentry of Northumberland, portraying the characters of the chivalrous Earl of Derwentwater, whom she loved and refused on the score of religion, of her self-indulgent brother, and of several fictitious characters, such as the humorous and pathetic Mr. Hilyard. The tragic narrative of the rebellion leads the reader at length up to London, into Georgian society, and into Newgate and the Tower. [3/6, 2/6, 2/- Chatto; $1 Dodd & Mead, *N.Y.*; 20c. Harper, *N.Y.*]

The Children of Gibeon. 1886.

Poverty, social reform and the influence of caste are the principal themes. A baronet's and a washerwoman's daughters are brought up together in ignorance of their different origin as an experiment to show the effects of hereditary character and breeding. Hoxton is the scene of this romance; and the life of the poor, with the various agencies for amelioration, are realistically described. [3/6, 2/6, 2/- Chatto; $1.25, 50c., 20c. Harper, *N.Y.*]

The World went very well Then. 1887.

A story of adventure, love and war in the years 1740-60; the scene chiefly at Deptford on the Thames and on shipboard. [3/6, 2/6, 2/- Chatto; $1.25, 25c. Harper, *N.Y.*]

*For Faith and Freedom. 1888.

A story of the Puritans in James II.'s reign, dealing with Monmouth's Rebellion, the expulsion of the recusants and the life of the exiles in the plantations of Barbadoes. One of his most animated pictures of bygone times. [3/6, 2/6, 2/- Chatto; $1.25, 50c. Harper, *N.Y.*]

Armorel of Lyonesse. 1890.

"A Romance of To-day," laid partly amidst the exquisite scenery of the Scilly Isles, and telling how a faithful and courageous girl helps her lover to escape from the clutches of a villain who enriches himself by purchasing cheaply the works of needy writers and painters. After many romantic incidents and impediments the story ends happily. [3/6, 2/6, 2/- Chatto; $1.25 Harper, *N.Y.*]

The Ivory Gate. 1892.

A psychological romance of a man with two personalities, the result of brain disease. Normally a staid and successful solicitor, with sober views on social questions, he becomes an extreme socialist with wildly Utopian aims. [3/6, 2/6, 2/- Chatto; $1.25 Harper, *N.Y.*]

The Rebel Queen. 1893.

Deals with women's rights and with Hebrew society from the outside; the heroine a rich and lovely Jewess, who is a rebel against her husband and a champion of women. [3/6, 2/6, 2/- Chatto; $1.50 Harper, *N.Y.*]

In Deacon's Orders; and other Stories. 1895.

Title-story is a study in religiosity, which is explained to mean a sensuous delight in emotionalism and ceremonial, not necessarily allied with hypocrisy.

The hero has this religiosity in full force, but no morals. There are ten other tales. [3/6, 2/6, 2/- Chatto; $1.25 Harper, *N. Y.*]

Beyond the Dreams of Avarice. 1895.

Purpose: to expose the evils of colossal wealth. An immense fortune has grown up around a nucleus created by fraud; and, the last owner dying intestate, a flock of claimants appear. Their several stories are told; but the main interest centres in the real heir, kept in entire ignorance of his wealthy prospects by a father who believed a curse to belong to the ill-gotten riches. He is gradually overcome by the hereditary passion, but ultimately is saved for a higher destiny. [3/6, 2/6, 2/- Chatto; $1.50 Harper, *N. Y.*]

*The Orange Girl. 1899.

At once a novel of incident and a novel of character, giving a picture of the streets, taverns, mansions and theatres of London 150 years ago, painted by an antiquarian. The heroine is a magnanimous creature, poor girl, great actress, fine lady and convict, who saves the hero, on trial on a false charge, out of friendship, and suffers for him. This affords us a sight of the interior of Newgate and the strange characters and society there. Her career coincides largely with the notorious one of Nell Gwyn. [6/- Chatto; $1.50 Dodd, *N. Y.*]

The Alabaster Box. 1900.

A sociological novel, describing the work of a "Settlement" and the objects of the movement. The hero inherits a great fortune from his father, who was a money-lender; and when he finds how many have been ruined to amass his wealth he devotes life and fortune to repair the crime. [2/6 Burleigh; $1.50 Dodd & Mead, *N. Y.*]

The Fourth Generation. 1900.

A tragi-comedy with two principal characters, a rich old squire, whose life has been overshadowed by a mysterious crime, and a young lover, his great-grandson, who has just been rejected by the heroine because she thinks him nothing but a spoiled child of fortune. At this juncture a series of family skeletons comes to light, threatening disaster; but the hero's bold conduct in facing adversity, and his success in laying the ghost of the ancestral crime, are rewarded, and satisfactory justice is executed in the last chapter. [3/6 Chatto; $1.50 Stokes, *N. Y.*]

The Lady of Lynn. 1901.

A bustling story of incident, historical in time and place (18th century Lynn), though the pictures of fashionable life are but superficially studied. A beautiful heroine, her bluff sailor lover, and a wicked peer who conspires to get hold of her money, are the boldly contrasted protagonists. [6/- Chatto.]

Bindloss, Harold. Ainslie's Ju-Ju. 1900.

A trading venture into the Hinterland of Lagos, Nigeria, leads a party of Europeans into terrible straits and perils, from which the hero owes his escape to the possession of a mystic *ju-ju* or talisman. [3/6 Chatto.]

A Sower of Wheat. 1901.

The hard struggles and ultimate prosperity of a young Lancashire man, who goes out to West Canada as a farmer. [6/- Chatto.]

Birchenough, Mabel C. [*née* Bradley]. Disturbing Elements. 1896.

Quiet, delicately contrasted character-studies are the chief element of interest in this story, *e.g.*, Mrs. Lanion, a well-bred and clever woman of the world, and her high-minded unsophisticated grand-daughter. [6/- Smith & Elder; $1.25 Macmillan, *N. Y.*]

BIRRELL, OLIVE. Love in a Mist. 1900.

A sympathetic study of a fanatical devotee of socialism, who wrecks his life and sacrifices the welfare of his family to his schemes. His daughter's love for a humble but heroically unselfish character, and his tragic death, are the motives of the domestic drama. The ill-assorted inhabitants of the socialist's household furnish much comedy. [6/- Smith & Elder.]

BLACK, CLEMENTINA. An Agitator. 1895.

A brief study of political movements in the career of a socialist. He works as a strike leader, as agitator in London and as Labour candidate, suffers imprisonment on a false charge and is eventually saved by the true culprit's confession. [2/6 Sands.]

The Pursuit of Camilla. 1899.

A very eventful love romance of an Anglo-Italian girl, who is abducted by a scoundrelly lover, pursued by two others, an Englishman and a Polish artist, and ultimately rescued and engaged to the right man. Most of the scenes take place in northern Italy. [6/- Pearson.]

BLACKMORE, RICHARD DODDRIDGE [1825-1900]. Clara Vaughan. 1864.

Like the majority of Blackmore's novels, an attempt to naturalise romance amid the complexities and the modernities of the present age. A melodramatic tale, in which a petulant and obstinate heroine's adventures, before she comes into her rightful heritage, are mixed up with the history of a Corsican vendetta. Word-landscapes of Devon, Gloucestershire and Corsica; sketches of eccentric character, such as the Devonshire prodigy, Huxtable, and his wrestling feats, and the farcical Balak and Balam and other cockneys, abound. [2/6 Low; 15c. Harper, *N.Y.*]

Cradock Nowell. 1866.

"A Tale of the New Forest," containing several rustic types and eccentrics, such as Parson Rosedew and Dr. Hutton; the story is involved and abounds in sensation; the language is strongly Euphuistic. [2/6 Low; 60c. Harper, *N.Y.*]

*The Maid of Sker. 1872.

The romance of a foundling, the missing daughter of a Devon family, told by a garrulous old fisherman who overflows with mother-wit. He is the dominant character of the book, a selfish yet not unprepossessing old man, made up of incongruities. Opens with sketches of life in Glamorganshire a hundred years ago; passes then to Devon, where, in a wild and lawless state of society, the diabolical Parson Chowne is represented as the brutal despot of his parish. Thrilling episodes, such as a hurricane and a wreck, are frequent; also pieces of poetical description and many racy characters. [3/6 Blackwood; 50c. Harper, *N.Y.*]

*Lorna Doone. 1869.

A romance of Exmoor in Stuart times. The hero, one of Blackmore's stalwart yeomen, simple and rude, but staunch and chivalrous, rescues the captive Lorna from the robber Doones. Their history is related from childhood to married life, with a great variety of episodes and pictures of life in the great world outside, as well as in the pristine homesteads of Exmoor. Lorna's beautiful nature, humorous Tom Faggus, the terrible brigand, Carver Doone, and the historical figure of Judge Jeffreys, are among the characters, all drawn with a peculiar kindliness and gusto. The scenic descriptions of this lovely region are invested with a poetic glamour that befits the tale. Though *Lorna Doone* made little stir at the time of its appearance, it has had innumerable imitations since, and it initiated a return to the romanticism in historical fiction that Thackeray excluded in *Esmond*, *The Virginians*, *Barry Lyndon* and *Denis Duval*. [(Exmoor Edn.) 3 vols. 18/- Low ($3.75 Putnam, *N.Y.*) 1893. *Illustrated*—7/6 Low ($2 Scribner, *N.Y.*) 1891; 5/-, 2/6 Low; $1, 25c. Harper, *N.Y.*]

Alice Lorraine. 1875.

A romance of the period of the Napoleonic wars; full of startling incident and adventure, the ancient house of Lorraine being involved in disasters that have to be drastically remedied in the last chapter; "A Tale of the South Downs"; the heroine a modern Antigone. [5/-, 2/6 Low; 50c. Harper, *N.Y.*]

Cripps the Carrier; a Woodland Tale. 1876.

Luke Sharp, the lawyer, plots to abduct an heiress, and actually proves her dead and buried; but his nefarious plans are overset, chiefly by the agency of old Cripps, an original, whose raciness and humour are most characteristic of Blackmore's country-folk. A rural place in Oxfordshire is the scene and most of the persons introduced are homely and rude. [5/-, 2/6 Low; 20c. Munro, *N.Y.*]

Erema. 1877.

Though the chief characters are English and Scottish, the scene is laid in California, New York and Washington. Plot-interest is dominant and involves deep tragedy; but the humour of the characterisation and the beauty of the surroundings lighten the impression of gloom. [5/-, 2/6 Low; 50c. Harper, *N.Y.*]

*Mary Anerley. 1880.

The story of an old Yorkshire family: smuggling adventures and pictures of life on the coast about Flamborough compose the chief part of the romance. The career of Mary Anerley's lover is remarkable and filled with varied incident—smuggling, pursuits by the preventive men, active service in the navy. Brings out well the racy and jovial disposition of the Yorkshire people and depicts several original characters, like the York agent, Mordacks, the family lawyer, and the hero himself, who is heir to an estate but elects to live humbly. The scenery of this bleak and rugged region forms a picturesque background. [5/-, 2/6 Low; $1, 15c. Harper, *N.Y.*]

Christowell. 1882.

A beautiful village on the eastern edge of Dartmoor is the scene, while the sketches cover a large extent of that lovely region. Placid village life, happy and affectionate family life and homely characters, with some episodes of terror as a striking contrast, make up the story. [5/-, 2/6 Low; 20c. Harper, *N.Y.*]

Springhaven. 1887.

Nelson and Napoleon and the contemplated invasion of England are prominent, while a set of homelier interests and obscurer figures are, artistically, more important. Types of heroism, fine specimens of human kindness, gossips and humourists, are among the characters, not the least attractive being Admiral Darling. [5/-, 2/6 Low; $1.50, 25c. Harper, *N.Y.*]

Kit and Kitty. 1890.

The hero is a poor market-gardener, and the life depicted is of the lowliest, but both hero and heroine are lifted high by the sweetness and nobility of their characters. A simple tale, with a mystery that gives it a dash of romance. [5/-, 2/6 Low 1894; 20c. Munro, *N.Y.*]

Perlycross; a Tale of the Western Hills. 1894

A leisurely romance with a mystery at the bottom of it, to which various illusory clues are suggested; but in the end the mystery turns out to be a hoax. There are scenes of rural life in eastern Devon just before the 1832 Reform Bill, portraits of village worthies and much descriptive work. The author flings satire at modern cant about education. [5/-, 2/6 Low; $1.75 Harper, *N.Y.*]

Tales from the Telling House. 1896.

Four tales of the past and of the present: *e.g.*, *Slain by the Doones*, a romance of Exmoor, and *Crocker's Hole*, a story of the catching of a mighty trout,

quite an epitome of Blackmore's humorous story-telling and loving description of nature, and of his richly-laden, meandering prose. [5/-, 2/6 Low.]

BLATCHFORD, ROBERT ["Nunquam"]. A Son of the Forge. 1894.

The autobiography of a poor waif from the Black Country, who goes through the horrors of the Crimean War, is invalided, but fights manfully for existence in London, winning a comfortable position in the end, and, what is to him of greater price, the love of a true wife and of true friends. The deep humanity and honesty of the man's nature, and his craving for sympathy in a world where he is friendless and alone, give intense pathos to the story. [3/6, 1/- Innes 1896.]

Tommy Atkins of the Ramchunders. 1895.

A realistic story of life in the ranks of the British army by an ex-sergeant. [3/6 Arnold 1897.] The author is a well-known Socialist, whose stories are, in a sense, object-lessons.

BOWER, MARIAN. The Puppet Show. 1900.

An unconventional novel, containing some various and conscientious studies of life and character, *e.g.*, a young man who learns suddenly that his mother was insane, a poor French girl dying of consumption, and a doctor whose love story is tenderly narrated. [6/- Constable; *sub. tit. John Thisselton*, $1.50 Holt, *N.Y.*]

BOYLE, FREDERICK. The Prophet John. 1894.

Full of romantic incident; the doings of a strange unscrupulous brotherhood and the fortunes of a young man who comes under the influence of them and their "Prophet". [5/- Chapman.]

BRADDON, MARY ELIZABETH [*Mrs.* John Maxwell; b. 1837]. *Lady Audley's Secret. 1862.

A fair representative of her numerous novels, which aim, not to represent life, but to construct a series of incidents that shall keep the reader's curiosity incessantly on the stretch. The fictitious death and burial of a woman and the mysterious disappearance of a man are the mainspring of this novel. [2/- Simpkin; 25c. Crawford, *Phila.*]

Aurora Floyd. 1863.

A fascinating and wealthy girl, having married a worthy man, is flung into a dilemma by the reappearance of a low fellow whom she had eloped with and married in her teens. He is murdered and suspicion falls on her, but the real culprit is unmasked in the end. [2/- Simpkin; 20c. Lovell, *N.Y.*]

Eleanor's Victory. 1863.

The plot shows how Eleanor, starting from a vague clue, proceeds by gradual steps to identify her father's murderer and bring him to book. [2/- Simpkin; 60c. Harper, *N.Y.*]

Henry Dunbar. 1864.

A mystery-plot, the *dénouement* of which is made to break upon the reader's mind by slow degrees, the motive being a man's impersonation of a murdered millionaire. [2/- Simpkin; 50c. Dick, *N.Y.*]

Joshua Haggard's Daughter. 1876.

Contains more character than usual. The starting-point of the plot is a stern minister's marriage to a pretty child-like waif whom he has rescued from a vagabond life. [2/- Simpkin; 50c. Harper, *N.Y.*]

Weavers and Weft; and other Stories. 1877.

Characteristic novelettes of incident. The title-story deals with a mercenary marriage, sensualism and jealousy. *Christmas in Possession* and *Sir Luke's Return* are farces. [2/- Simpkin; 25c. Harper, *N.Y.*]

An Open Verdict. 1878.

A rich heiress is believed by her neighbours, including for a time her lover, to have caused her father's death, though the crime could not be brought home to her. Her complete innocence is established in the last chapters and poetic justice dispensed to friends and enemies. [2/- Simpkin; 35c. Harper, *N.Y.*]

Vixen. 1879.

[2/- Simpkin; 15c. Harper, *N.Y.*]

Asphodel. 1881.

Two sisters, who love each other tenderly, love the same young man. Travel-sketches of Switzerland are worked into the story. [2/- Simpkin; 15c. Harper, *N.Y.*]

Ishmael. 1884.

Deals with Paris under the rule of the third Napoleon, from the *coup d'état* of 1848, which is vividly described, down to 1868. Many historical personages are introduced, and the picture of the imperial *régime* is drawn impartially. [2/- Simpkin; 20c. Harper, *N.Y.*]

The Infidel; a Story of the Great Revival. 1900.

A historical novel, giving an elaborate picture of manners and morals in George II.'s reign. A heroine of obscure birth, a Voltairean by education, marries a peer on his death-bed and keeps true to his memory in spite of affection for a young kinsman. She is strongly influenced by the preaching of Whitefield and Wesley, and devotes her latter life to good works. Both in her character and in that of the kinsman-lover the author shows how the emotional religious influences of the time worked on the mind, and the general picture of the Methodist Revival is drawn with sympathy and care. [6/- Simpkin; $1.50 Harper, *N.Y.*]

Bramah, Ernest. The Wallet of Kai Lung. 1900.

Comic stories of China and the Chinese, which may or may not be accurate renderings of the national character, but are full of their more superficial features and foibles, often very much burlesqued. Robbers, mandarins, lovers, and rogues act and talk in an absurdly diffuse language. [6/- Richards; $1.50 Page, *Boston.*]

Breton, Frederick. True Heart. 1898.

A historical romance of Reformation times in Switzerland (1514-25), founded on research, and to a large extent philosophical in motive. Paracelsus, Erasmus and Æcolampadius are introduced. [6/- Richards.]

God Save England! 1899.

A romance of adventure and passionate love in the times of Edward III. and his successor. The history of the Cinque Ports and the reprisals made on our coasts by the French, the doings of a doughty Scottish admiral, etc., furnish plenty of action. [6/- Richards.]

Brooke, Emma Frances. A Superfluous Woman. 1894.

A "viewy" novel on the Woman Question. The eccentric life of a Society beauty, who at the beginning of the novel is tired of life and thinks of dying, is recalled to life and its opportunities by a sentimental East End doctor, and has a variety of experiences as kitchen-help, lover of a Scottish peasant and wife of a wicked peer. He makes her life a martyrdom; but she works heroically till her death. Full of social theories. [6/- Heinemann; $1, 50c. Cassell, *N.Y.*]

The Engrafted Rose. 1900.

Rosamunda is a changeling, whose father had been forced by fear of disinheritance to marry his father's protégée a few hours before the death of his wife, Rosamunda's mother. This crime begets a series of tragic events in years to come. The story has character-drawing, earnest thought about the phases of life depicted and some humorous dialogue, in the vernacular of Northern England, among servants and rustics. [6/- Hutchinson; $1.50 Stone, *Chicago.*]

BROUGHTON, RHODA [b. 1840]. *Cometh up as a Flower. 1867.

The life and the love story of an innocent, impulsive girl, told by herself. She loves passionately and unreservedly a young Scot, who is poor; but her father's distresses make it advisable to secure a rich husband; and the treachery of her unsympathetic sister hurries her into a match that she hates. A simple, melancholy story, related objectively without the least analysis, and appealing directly to the heart. Sparkling dialogue and humorous flights of thought enliven the way in this and in the following novels, all of which belong to the domestic *genre.* [2/- Macmillan; $1.30 Appleton, *N.Y.*]

Not Wisely, but Too Well. 1867.

Full of strong feeling; too "warm," perhaps, in its frank expression of indiscreet sentiments. How a girl of loving disposition threw away her heart upon an unworthy man—a muscular libertine of the Guy Livingstone type—and how, when life had become intolerably dreary, she almost succumbed to a great temptation and, though she resisted, never rose from the conflict. [2/- Macmillan; $1, 30c. Appleton, *N.Y.*]

Red as a Rose is She. 1870.

The heroine a mixture of truth and folly, self-respect and cowardice, qualities that cause the bitter and the sweet vicissitudes of her love story. Her deceptions are paid for by suffering, and in the end she is restored to sincerity and happiness. Smart sayings and epigrams of a satirical intent are as usual pretty frequent. [2/- Macmillan; $1, 30c. Appleton, *N.Y.*]

Good-bye, Sweetheart! 1872.

The story of a headstrong, coquettish and often very foolish heroine, her casual conquests and her own disastrous love for a man who shares her passion, a love that is ruined by her own folly and ends in her tragic death. [2/- Macmillan; $1, 30c. Appleton, *N.Y.*]

*Nancy. 1873.

The earlier part depicts the merry, undisciplined life of a neglected family of youngsters, whose father is selfish and indifferent. Among them Nancy grows up, at first an unkempt, but generous and faithful girl; then we see her married, a fine example of womanhood, with a worthy husband, with whom, however, she is not perfectly mated. Her innocent imprudence is partly the cause of some episodes of scandal and jealousy. [2/- Macmillan; $1, 50c. Appleton, *N.Y.*]

Joan. 1876.

The story of a gracious and sweet-tempered girl, brought up in refinement and then sent to live with a family of good-natured but vulgar cousins; and of her love, which runs far from smoothly, but reaches happiness in the end. [2/- Macmillan; 50c. Appleton, *N.Y.*]

Second Thoughts. 1880.

Light comedy all through, with a number of differentiated character-sketches, a spice of caricature in the poet Challoner and some psychological art in the main story—the taming of a shrew. [2/- Macmillan; 75c. Appleton, *N.Y.*]

Belinda. 1883.

Belinda, externally impassive and cold, burning with concealed passion, is on the verge of stooping to folly, but is saved in time. Not so simple a story as the foregoing; a larger number of characters, who have their under-plot and also furnish comic effect. The vulgarly ironical Sarah, her grandmother and her dogs are humorous sketches. Dresden is the scene. [2/- Macmillan; $1 Appleton, *N.Y.*]

Doctor Cupid. 1886.

Profounder than the author is wont to be in the psychological treatment of character. A group of love affairs, prosperous or disastrous in their fortunes, those of two sisters being the chief, one of whom dies. [2/- Macmillan; 50c., 25c. Lippincott, *Phila.*]

A Beginner. 1894.

An unsophisticated young lady writes anonymously a novel that is assailed for its impropriety and causes a world of embarrassment in her relations with relatives, friends and lovers. A comic episode, with light ridicule of the provincial critic and other varieties of the species. [2/- Macmillan; $1, 50c. Appleton, *N.Y.*]

The Game and the Candle. 1899.

A somewhat cynical story of a woman's passion and disillusionment; the characters drawn with the same candour and effervescent satire as the earlier ones. [6/- Macmillan; 50c. Appleton, *N.Y.*]

Foes-in-Law. 1900.

Reverts to the congenial theme of some of her earlier novels, the varied life of a large family of young people and the strained relations existing between various members. Two sisters-in-law represent the hostile forces, a pair of well-contrasted characters, whose mutual influence and gradual progress to a better understanding is related with vivacity and sprightly humour. [6/- ($1.50) Macmillan.]

Bryant, Marguerite. Morton Verlost. 1895.

A tragic story of a man's evil past and the fatal influence it has upon his after life. While at Oxford Morton becomes a gambler and a libertine; and, every effort to reshape his life failing, he commits suicide. [6/- Black.]

Buchanan, Robert William [1841-1901]. The Shadow of the Sword. 1875.

A Breton fisherman refuses to serve under Napoleon, believing war to be forbidden by Christianity; he is persecuted, hunted, outlawed, and becomes insane. During the Hundred Days he tries to assassinate Napoleon. A somewhat Hugoesque romance in its poetic treatment of an idea, and in its Breton inspiration; an earnest polemic against war and national ambition. [3/6, 2/- Chatto; 75c. Appleton, *N.Y.*]

God and the Man. 1881.

A study of the vanity and folly of individual hate. As a novelist Buchanan showed little of the peculiar genius inherent in some of his poetry. It was with such a theme as this, deeply spiritual and poetic, that he achieved something approaching greatness. A man bitterly wronged by another, pursues the villain relentlessly until both are face to face with death at the extremity of the habitable world. Then, as it were in the presence of God, he pardons and rescues his foe. The grandeur of the argument which precludes character-drawing, and the sublimity of such scenes as the ultimate one amid the polar ice, again recall Victor Hugo. [3/6, 2/- Chatto; 20c. Harper, *N.Y.*]

The Martyrdom of Madeline. 1882.

As an innocent girl Madeline is ruthlessly betrayed by a French music-master and trapped into a marriage which the villain denies when he finds she has no money. Her varied career as an actress, etc., her marriage with a worthy man, the reappearance and persecution of the Frenchman, and his well-deserved death, are the subject of the ensuing romance, in which the author professes to expose "the social conspiracy against womankind". [3/6, 2/- Chatto; 20c. Munro, *N.Y.*]

Love Me for Ever. 1883.

A romantic and emotional little story, embodying a version of the weird old legend of "The Flying Dutchman". [3/6, 2/- Chatto; 10c. Munro, *N.Y.*]

Foxglove Manor. 1884.

A ritualist clergyman, whose character is compounded of sensuousness and self-deception, deserts a girl whom he has seduced, and intrigues with a married woman, all, as he professes, without any ill motive. On being exposed he enters the Church of Rome. There is a melodramatic scene in which a scientist throws his wife into a trance and pretends she is dead. [3/6, 2/- Chatto.]

The Master of the Mine. 1885.

The plot turns on the mysterious seduction of a girl, the guilt of which is eventually brought home to the Master of the Mine by the hero, who by good fortune and resolute conduct wins from the culprit his millionaire sweetheart and supplants him as owner of the mine. Cornish scenes and characters. [3/6, 2/- Chatto; 25c. Appleton, *N.Y.*]

The Heir of Linne. 1887.

A little melodrama of love, seduction and nemesis, played out by the Laird of Linne (an estate on the south-west coast of Scotland), his rightful heir, son of a woman he betrayed, and the supposed heir, an arrogant young scamp, on whom the tables are turned in the last act. An unfrocked priest, strange mixture of scholar and gaberlunzie, of drunkard and seer, is a prominent actor. [3/6 Chatto; 25c. Crawford, *Phila.*]

The Moment After; a Tale of the Unseen. 1890.

An ill-used Italian murders his wife and her paramour, and is hanged; but falls to the ground and is reprieved. These are his records of what he felt while in a semi-moribund state. [1/- Heinemann; 25c. Munro, *N.Y.*]

Come Live with Me and be my Love. 1891.

Founded on the play *Squire Kate;* a country tale, involving several stage situations and appropriate characters, *e.g.*, a faithful steward and a shepherd. [3/6 Heinemann; $1.25, 50c. Lovell, *N.Y.*]

Effie Hetherington. 1896.

An uncouth and savage, but truly heroic, man, infatuated with a capricious and worthless girl. The story sets forth tragically his pure, but unreasoning, devotion. [6/- Unwin; $1.50 Roberts, *Boston.*]

Andromeda; an Idyll of the Great River. 1900.

Canvey Island at the mouth of the Thames is the scene of this romantic play. The Monster is a rough and brutal, but not wholly detestable, sailor, who returns to claim his wife, whom he had married when she was almost a child, and who has fallen in love with a more attractive man. [3/6 Chatto; $1.25 Lippincott, *Phila.*]

BURCHELL, SIDNEY HERBERT. In the Days of King James; or, Romances of London in the Olden Time. 1898.

There are three stories: *The Goldsmith of Cheape*, *The King's Prerogative*, and *The Aldgate*. Carefully written with regard to historical and antiquarian accuracy, and equipped with notes. [6/- Gay & Bird.]

The Duke's Servants. 1899.

A romantic story of the famous band of players in London during early Stuart times, in rural Derbyshire and elsewhere. The Duke of Buckingham and his assassin Felton, with other celebrities figure in these pages. [6/- Gay & Bird; $1.50 Little & Brown, *Boston*.]

Daniel Herrick. 1900.

"The Romance of a News-Writer," in the London of Charles II. and the Plague-year, 1665. The plot deals with Herrick's adventures in quest of his patron's daughter, whom the king has pursued with his attentions. [6/- Gay & Bird.]

BURNAND, FRANCIS COWLEY [b. 1836]. Happy Thoughts. 1868.

Happy-Thought Hall. 1872.

[3/6 Bradbury ($2 Roberts, *Boston*).]

More Happy Thoughts. 1879.

Facetious anecdotes, scraps of conversation, social adventures, etc., characterised by humorous exaggeration and satire of the minor failings of human nature. Appeared originally in *Punch*. [*Happy Thoughts*—5/- Bradbury, 2/6 *id.* ($1 Roberts, *Boston*). *More Happy Thoughts*—2/6 Bradbury ($1 Roberts, *Boston*).]

BURNETT, FRANCES [*née* Hodgson; b. 1849; *English by birth, American by adoption since* 1865].—See American Fiction.

BURTON, JOHN EDWARD BLOUNDELLE- [b. 1850]. The Hispaniola Plate (1683-1893). 1894.

Story of the loss of the Hispaniola plate off San Domingo at the end of the 17th century, and of the search for and recovery of it in the 19th century through the discovery of a manuscript. [3/6 ($1) Cassell, 1897.]

A Gentleman-Adventurer. 1895.

"A Story of Panama," founded on the history of the famous project for seizing Panama from the Spaniard in 1698; an exciting tale of buccaneering exploits. [3/6 Melrose.]

Across the Salt Seas. 1898.

A romance of nautical adventure in the times of Queen Anne, partly founded on historical records of the wars with the French and Spanish. [6/- Methuen.]

Fortune's my Foe. 1899.

Love, revenge and adventure in the latter days of George II.'s reign. Much of the action takes place on shipboard, and Hawke's famous victory off Quiberon furnishes a concluding battle-piece. [6/- Pearson; 50c. Appleton, *N.Y.*]

BUTT, BEATRICE MAY. Miss Molly. 1876.

A short and slight story, delicately picturing scenes of home life, with a bright and happy girl for heroine, who, when trouble comes, shows herself capable of deep devotion. [2/6, 2/- Blackwood; $1.25 Holt, *N.Y.*]

Eugenie. 1877.

A tender little picture of the domestic life of two sisters in Tourville, with their most pathetic love stories. One of this gentle pair sees her gallant husband shot during the Franco-German war. [6/6 Blackwood.]

CAFFYN, *Mrs.* KATHLEEN MANNINGTON [*née* Hunt, "Iota"]. A Yellow Aster. 1894.

A study in eccentricities of whom the principal is an abnormal girl, the offspring of two unparental scientists. The problem is to show how this "sexless" creature becomes "sexful" as the result of maternity. All the characters talk abstruse slang. [3/6 Hutchinson; $1, 50c. Appleton, *N.Y.*]

CAINE, THOMAS HENRY HALL [b. 1853]. The Shadow of a Crime. 1885.

A high-pitched romance of Cumberland in Restoration times. Theme—renunciation on the grand scale. A false suspicion of murder threatens a dalesman's family with ruin, and to save his loved ones he avows the crime, though innocent. He is saved on the very scaffold by the confession of the real murderer. Similar coincidences give rise to many scenes of emotional stress. [3/6, 2/- Chatto; 75c. Caldwell, *Boston.*]

A Son of Hagar. 1886.

A romance of modern Cumberland similarly grandiose in conception and treatment, the subject being fraternal villainy. The nefarious protagonist, a talented and cultured man, but bitterly passionate and vindictive, schemes his brother's ruin, separates him from his wife and compasses his imprisonment. Eventually the villain dies tragically. There is a variety of characters, plain, staunch dalesmen, innocent women, village humorists, etc. [3/6, 2/- Chatto; 75c. Caldwell, *Boston.*]

* The Deemster. 1888.

Like the foregoing, an essay in the prose epic as conceived by Victor Hugo, rather than a novel, aiming to give human passions and virtue ample scope. Scene—the Isle of Man, 1775. A homicide is tried by his father, the Bishop, according to ancient usage, and is sentenced to live solitarily in a desolate corner of Man. Here in misery and affliction he works out his own redemption, and in the pestilence offers his life as atonement to the people. [3/6, 2/- Chatto; 50c., 75c. Appleton, *N.Y.*]

The Bondman. 1890.

A kind of modern Saga of Iceland and the Isle of Man in the days of the Napoleonic wars; a tale of uncurbed, elemental natures, of lawless crimes and illimitable revenge. The plot is of a complicated nature, but the dominant situation results from a persecuted son's life-long effort to avenge his mother, the object of his fatal quest being his own brother. Scenes, events and minor characters are those of a world widely and picturesquely different from the modern and civilised; Nature provides a dark and terrible theatre for the sensational events of the drama; volcanic eruptions and earthquakes are the accompaniment. [3/6 Heinemann; $1, 50c. Appleton, *N.Y.*]

The Scapegoat. 1891.

Jewish life in Morocco—the favourite thesis of atonement illustrated in a semi-poetic romance. Israel Ben Oliel cleanses himself from the guilt of a tyrannical and extortionate life by abandoning his dignities amidst the jeers of the populace, and living the life of a John the Baptist in the wilderness. [3/6 Heinemann; $1.50 Appleton, *N.Y.*]

The Manxman. 1894.

A good young man's surrender to passion, and the retribution falling on himself and others, are the characteristic theme. By an ancient Manx custom, the

hero is left in charge of his friend's sweetheart, and the pair fall in love and betray the trusting and simple-minded Pete. The agony of remorse urges the offender at last to confess, and the magnanimous victim actually smoothes the way for his betrayer to marry the divorced heroine. [6/- Heinemann; $1.50 Appleton, *N.Y.*]

The Christian. 1897.

An attempt to survey the religious life of contemporary London. Two passionate and sensuous beings are the exponents of the thought; and as the emotional interest of the story of their loves and estrangements becomes keener, the philosophic purpose is well-nigh lost sight of in the fierce play of motive and passion. [6/- Heinemann; $1.50 Appleton, *N.Y.*]

The Eternal City. 1901.

A still more ambitious propagandist romance, the moral, religious, and political tendencies of the contemporary world being typified in the life of Rome and Italy. Personal interest centres in the loves of two characteristic figures, the Tolstoyan Socialist Rossi, "a noble, natural man" endowed with irresistible energy, and the beautiful Roma, who atones for early frailty by heroic devotion. Plot resembles his previous melodramas, wildly improbable and visionary, the sequence of events being carried down to A.D. 1950, when a new Republic has been established with the Lord's Prayer as its charter. An immense prodigality of detail, vigorous theatrical scenes, and an incessant flow of sentiment and emotion, pages of oratory, highly-wrought and highly-coloured descriptions, impress the reader's mind at the expense of artistic unity. [6/- Heinemann.]

Caird, Mona [*née* Alison]. The Wing of Azrael. 1889.

A domestic story of gentlefolk in the country. A sulky heroine marries a sensual *roué* for the sake of helping her bankrupt father, and is driven at length by his cruel persecutions to try to elope with an old lover. The husband, a handsome and coldly inhuman villain, with his tyranny and machinations, is chief agent in many melodramatic episodes. Depicts a society universally tainted with commercial marriages and parental cruelty. [6/- Paul; 20c. Munro, *N.Y.*]

The Daughters of Danaus. 1894.

Animated with the same polemical feeling against marriages of convenience, representing Society as largely a marriage market, the money difficulties of parents and similar circumstances furnishing the motives for sacrificing girls to wedlock. [6/- Sands.]

Cairnes, *Captain* W. E. The Coming Waterloo. 1901.

A military romance of the year 1903, when it is supposed England, Germany and Austria will be arrayed against France and Russia, and a campaign in Northern France will be decided by the defeat of the French in a great night attack. Very realistic and up-to-date in the details of tactics, artillery and military apparatus generally; artless as fiction. [6/- Constable.]

Campbell, Frances. For Three Moons. 1900.

Incidents of a voyage home from Queensland, love-making, troubles with a violent dipsomaniac, and small talk. The incidents reach a melodramatic force at times. There is a certain amount of characterisation. [6/- Digby.]

Capes, Bernard. The Lake of Wine. 1898.

An animated story of an immensely valuable ruby, and of the plots and counterplots of which it is the occasion. Gallants and ruffians are the actors, the passions revealed are mostly evil. Style tends to preciosity. [6/- Heinemann; $1, 50c. Appleton, *N.Y.*]

Adventures of the Comte de la Muette. 1898.

A romance of action and of love-making during the Reign of Terror; the style affects Meredithian mannerisms. [6/- Blackwood; $1.25 Dodd & Mead, *N.Y.*]

At a Winter's Fire. 1899.

A collection of stories mostly of the grim sort that we associate with Poe. *An Eddy on the Floor* is a peculiar ghost story that has his mixture of horror and fascination. *Jack and Jill* is rather of the kind invented by Münchausen. The others are somewhere between these. [6/- Pearson; $1.25 Doubleday, *N.Y.*]

Our Lady of Darkness. 1899.

A story of intrigue and adventure, fantastic in style and matter, with a courtesan and priestess of anarchy as dominant figure, and some historical names among the subordinate personages, the historical events of the French Revolution being used as the imaginative setting. [6/- Blackwood; $1.50 Dodd & Mead, *N.Y.*]

From Door to Door. 1900.

Short stories of an uncommon, fastidious type, written in an elaborate, highly Latinised style. *A Coward*—Describes a man's feelings when threatened with death by fire. *A True Princess*—Records the aristocratic sufferings of a patrician lady who has caught a cold from a servant-maid. Other examples of academic humour, symbolical interpretation of life and analysis. [6/- Blackwood; $1.50 Stokes, *N.Y.*]

Joan Brotherhood. 1900.

The tragic history of a foundling girl, who marries a parson secretly, goes on the stage and is led by her ambition to be an actress, to her own undoing. Contains much painful incident, and deals boldly with shady phases of life. [6/- Pearson.]

CAREY, ROSA NOUCHETTE. Nellie's Memories. 1868.

The experiences and troubles of a girl of sterling character, who takes the place of her dead mother in a family of brothers and sisters. The first of a long series of domestic tales, which set forth a healthy and engaging ideal of womanhood, and a high standard of daily conduct; sentimental and optimistic, without being weakly so. [3/6 Macmillan; 50c., 25c. Lippincott, *Phila.*]

Not like other Girls. 1884.

A mother and three daughters, suddenly reduced from affluence to poverty, apply themselves courageously to earn their living by dressmaking. Their cleverness and good sense win them success, and they are rewarded by offers of marriage and by a restoration of fortune. [3/6 Macmillan; 50c., 25c. Lippincott, *Phila.*]

Barbara Heathcote's Trials. 1885.

Home life of a family of girls, all differing in character, all wilful. Barbara is a blunt, outspoken girl, whose very candour leads her into misunderstandings and troubles. [3/6 Macmillan; 50c., 25c. Lippincott, *Phila.*]

Esther. 1887.

A widowed mother's struggles with poverty, and the different conduct and character of two sisters, one imaginative and ambitious, the other, Esther, a quiet worker making the best of her lot. [3/6 Religious Tract Society; $1.25 Lippincott, *Phila.*]

Life's Trivial Round. 1900.

Like the foregoing, a simple, unaffected account of the ordinary events of domestic life, a quiet picture of little things, with nothing more exciting than the wedding festivities that crown the story. [6/- Hutchinson; $1.25 Lippincott, *Phila.*]

Rue with a Difference. 1900.

A quiet story of quiet domestic life in a cathedral town, with the love affairs of a step-mother and a step-daughter as chief motive of the plot, and a set of pleasant, well-conducted characters sketched in a lifelike manner. [6/- Macmillan; $1.25 Lippincott, *Phila.*]

CARR, ALARIC. Treherne's Temptation. 1882.

A romance giving scenes of Continental life at Paris, Baden-Baden, and elsewhere, and comprising both French and German characters of an agreeable type. Much talk about musical matters. [*o.p.*; 3 vols. Smith & Elder.]

CARR, *Mrs.* COMYNS. The Arm of the Lord. 1899.

A tragedy of humble life, involving a stubborn, unforgiving Methodist yeoman and his wayward grandchild whom he would fain save from damnation. [3/6 Duckworth.]

CARREL, FREDERIC. The Realisation of Justus Moran. 1900.

A tragic study of pessimism. The two characters represent intelligence and instinct respectively; they love each other, separated as they are by conventional morality, and the struggle of the man's reason against his passion is the motive of the drama. [6/- Long.]

"CARROLL, LEWIS" [*Rev.* C. Lutwidge Dodgson; 1832-98]. * Alice's Adventures in Wonderland. 1865.

* Through the Looking-Glass; and What Alice Found There [*sequel*]. 1871.

A new *genre* of fairy tale which draws on modern science and all sorts of modern ideas for its materials, and finds its most characteristic expression in droll irrelevance and the fantastic distortion of familiar things. Though written for children and inspired by the prattle and innocent charm of children, the wit, the fanciful humour, and the subtlety of many of its comic under-meanings, can be appreciated fully only by educated adults. [Each 6/- net, 2/6 net ($1) Macmillan.]

Sylvie and Bruno. 1889.

Sylvie and Bruno Concluded [*sequel*]. 1893.

While preserving most of the elements of fantastic comedy that characterise Alice's adventures, "Lewis Carroll" made these later fairy tales the expression of what he held to be right in conduct and religion. The ideas are more recondite; and, though the first object is entertainment, the didactic purpose is more pronounced. [Each 7/6 net ($1.50), 2/6 net Macmillan.]

CASTLE, AGNES [*née* Sweetman] and EGERTON CASTLE [b. 1858]. The Pride of Jennico. 1898.

Passages in the life of Capt. Basil Jennico, scion of an ancient English family, who inherits princely estates in Moravia, about the year 1770, and meets with strange and thrilling adventures through his courtship of a fascinating princess, only child of a reigning house. Romance of adventure, with a surprise plot, and some touches of comedy. [6/- ($1.50) Macmillan.]

The Bath Comedy. 1900.

Gay and witty social farce, laid in fashionable Bath under the Beau Nash *régime* (middle 18th century); the characters a jealous husband, a doting wife, and a dashing widow who intervenes disastrously to reconcile the two, and so starts a complicated train of misadventures, which in a day or two end farcically and happily. [6/- Macmillan; $1.50 Stokes, *N. Y.*]

CASTLE, EGERTON [b. 1858]. Young April. 1899.

A sprightly story of a young man's thirty days of crowded life, love and adventure. The hero suddenly learns he has inherited the vast wealth and honours of a duke and devotes a month of freedom to the pursuit of unfettered happiness. Incidents and characters express to the fullest the joy and the romance of youth. [6/- ($1.50) Macmillan.]

Marshfield the Observer; and the Death Dance. 1900.

"Studies of Character and Action." Five stories, mostly related by an eccentric observer of the minds and emotions of men and women, along with his interesting comments. They are chiefly fantastic, or ultra-romantic, stories of unruly passion, remorse, etc. *The Death Dance* is a spirited tale of the war in Hungary in 1849. *Endymion in Barracks* is a psychological sketch of a dreamer who takes to the soldier's life. [6/- Macmillan; $1.50 Stone, *Chicago.*]

CHESNEY, *Sir* GEORGE TOMKYNS [b. 1830]. A True Reformer. 1873.

Opens with chapters of Anglo-Indian life at Simla under Lord Mayo, and continues the hero's autobiography in England, where he tries as M.P. to pass a measure for reforming the army. Contains a large amount of special technical knowledge which is carefully explained. Originally appeared in *Blackwood's Magazine.* [3 vols., 25/6 Blackwood.]

The Dilemma. 1876.

Shows how the English in an up-country station are surprised by the Mutiny, and forced to defend their home desperately against odds. A dramatic story, founded on first-hand information, and full of the interest of individual character. [6/- Blackwood; 75c. Harper, *N.Y.*]

The Private Secretary. 1881.

A young philanthropist falls in love with his private secretary; but as his income depends on his offering marriage to a cousin, he is for a time hindered from marrying her, and induces her to become his mistress. Interest is concentrated on the heroine, on her gradual falling in love, and the mental struggle between self-respect and the dread of poverty for herself and her orphan brother. [3 vols. 25/6 Blackwood.]

CHOLMONDELEY, MARY. Sir Charles Danvers. 1889.

A plot-novel, utilising a character from an earlier novel, *The Danvers Jewels*, as hero. Satire directed against stupid people, who are plentiful in the book, and stupid conventions, often dropping into sheer caricature. [2/- Macmillan; $1 Harper, *N.Y.*]

* Diana Tempest. 1893.

Main situation: a ruined uncle is tempted in an unwary moment into a bet with a rogue that launches a series of murderous plots against his rich nephew. His helpless and remorseful suspense, the peril of his victim, and the melodramatic justice that falls on his own son, are the sensational elements of the story. Besides, there are the chequered love-affairs of the hero and a beautiful girl, social scenes more or less satirical, and many varied portraits of character. Diana herself is a chaste, high-spirited girl, unspotted by the world, and superior to the petty ambitions of fashionable life, rejecting wealth rather than honour. [6/- Macmillan; $1, 50c. Appleton, *N.Y.*]

Red Pottage. 1899.

A tragic novel comprising much searching analysis of motive and conduct in arbitrary and exacting circumstances, and serious criticism of modern life. The initial situation results from a duel by casting lots and the guilty man's failure to carry out the sentence on himself. Smirched by an unlawful intrigue, the hero's

character is changed by a purer love; but the issue is calamitous. Several dramatic incidents are brought about by the plot, and the emotional stress is intense. The characters are good and bad; an intolerant and narrow-minded parson is caricatured and some pseudo-literary people are severely handled. Many features of modern society are satirised, but censure falls heaviest on religious savagery and humbug. [6/- Arnold; $1.50 Harper, *N.Y.*]

CHURCHILL, WINSTON LEONARD SPENCER [b. 1874]. Savrola. 1900.

A romance of action and political intrigue in the manner of the "Zenda" novels. The revolution in Laurania, the speeches of the agitators, the street fighting, etc., are described with journalistic realism. [6/- ($1.25) Longman.]

CLARE, AUSTIN. By the Rise of the River. 1899.

Studies and sketches in South Tynedale: parochial literature, pure and simple; local character and customs, local dialect, faithfully reproduced. [3/6 Chatto.]

CLARKE, *Mrs.* S. M. S. The Duke's Page. 1901.

Account of the short, brilliant and somewhat incomprehensible career of Maurice, Duke, and afterwards Elector of Saxony, from his accession to the dukedom to his death (1531-53). Other characters introduced are Charles V. and his ministers, Alva and Granvella, Luther and Carlowitz, Mary and Elizabeth Tudor.

"CLEEVE, LUCAS" [*Mrs.* Kingscote, *née* Wolff]. As the Twig is Bent. 1901.

A good example of this author's fiction, which portrays realistically some of the least admirable phases of modern society. Here we are introduced to the company of shady financiers, whose ways are exposed with intimate knowledge of technical detail. The main story relates how a young man of naturally good impulses grew up through the influence of surroundings and associates to be an accomplished swindler, and how after all he was reformed through love. [6/- Digby.]

CLIFFORD, HUGH [b. 1866]. In a Corner of Asia. 1899.

Eight sympathetic stories of native life in the Malay Peninsula, by one who knows it intimately. A fierce and lawless life is the subject of most of them, primitive tragedies, village idylls, stories of dacoity and superstition. *Kûlop Sâmbing* is a favourable specimen. [2/-, 1/6 Unwin.]

Bush Whacking; and other Sketches. 1901.

Brief sketches of hard life in distant places, by a resident in the Malay Peninsula; fact and fiction mixed. The more heroic and elemental aspects of human life are chiefly dealt with; the struggles of civil servants and other Britishers, of French missionaries, etc., with untoward circumstances; native life, etc., are the subjects of simple stories, vivid in colouring. [6/- Blackwood.]

CLIFFORD, *Mrs.* W. K. [Lucy, *née* Lane]. Mrs. Keith's Crime. 1885.

A loving mother, dying of a disease that has also attacked her child, fearful of leaving her little one to the harsh mercy of the world, ends its life by giving it an overdose. The novel develops a state of mind, a certain individual's view of human life and of right and wrong, without any plot or series of incident. [2/-, 1/6 Unwin; 25c. Harper, *N.Y.*]

*Aunt Anne. 1892.

Aunt Anne is a most pathetic figure, an old and wrinkled woman, sentimental and foolish as a young girl; poor, yet extravagant and lavish with her gifts; a curious blending of diverse human features. [6/- Macmillan; $1.25 Harper, *N.Y.*]

A Woman Alone; three Stories. 1901.

The first and most important story is the curious and sombre history of an ill-assorted marriage between a reserved and selfish English gentleman and an enthusiastic and ambitious Hungarian. Of the two sketches that follow, the former offers the relief of comedy. [3/6 Methuen.]

CLOUSTON, J. STORER. The Duke. 1900.

A fantasy of modern high society. A young duke, instead of entering on his inheritance, allows an eccentric Irishman to assume the ducal *rôle* for a month. [6/- Arnold; $1.25 Longman, *N.Y.*]

COBB, THOMAS. The Judgment of Helen. 1899.

Social comedy in one act, a matchmaker outwitted by her two protégées: plot and motives developed exclusively by means of dialogue, which, like the story, is light and frothy. [6/- ($1.50) Lane.]

Scruples. 1900.

A drawing-room comedy of manners, with a group of hesitating characters entangled in a mesh of love at cross-purposes. The story of the heroine's scruples and the final *dénouement* is told by means of dialogue characterised by continual sparkle and epigram. [3/6 Richards; $1.25 Lane, *N.Y.*]

The Dissemblers. 1900.

A trite dilemma of courtship—two lovers being hurried by a compromising incident into a premature engagement: worked out with dramatic and vivacious dialogue; no set description, but the stage play of a regular comedy. [6/- ($1.50) Lane.]

The Bishop's Gambit. 1901.

A comedy of courtship. Various complications threaten disaster to the love affairs of the Bishop's two daughters, but are cleared up in the course of the plot. Slight sketches of character; humorous and nimble dialogue. [6/- Richards.]

Severance. 1901.

A similar drawing-room comedy, a little broader in effects than the foregoing, but as a whole showing the same deftness and delicacy, and the same adequacy of dialogue to unfold the story. Misunderstandings in courtship and married life are the motives of the little drama, which is free from sentimentality. As usual, there is hardly any character-drawing. [6/- Lane.]

COBBAN, JAMES MACLAREN [b. 1849]. The Red Sultan. 1898.

A novel of action, laid in Morocco, and rich in local colour. Time: the end of the 18th century. The Sultan is supposed to be half Irish. [3/6 Chatto; 50c. Rand, M'Nally & Co., *Chicago.*]

The Angel of the Covenant. 1898.

Handles in a different way the historical characters and incidents dealt with in Scott's *Legend of Montrose* and Neil Munro's *John Splendid*—the story of Montrose and the Cavaliers in their strife with the Presbyterians: opens in 1629. [6/- Methuen; $1.50 Fenno, *N.Y.*]

Cease Fire! 1900.

"A Story of the Transvaal War of '81": adventures of a young Afrikander who witnesses the battles of Laing's Nek and Ingogo. Written with British sympathies, but containing fair portraits of distinguished men on both sides—Colley, Cronje, etc. [3/6 Methuen.]

The Golden Tooth. 1901.

A detective story, dealing with the search for a murderer: there are thrilling episodes, and more characterisation than is usual in this class of book. [6/- Digby.]

COLERIDGE, M. E. The King with Two Faces. 1897.

A romance dealing with the events that led to the assassination of Gustavus III. of Sweden in 1792, the cabals of the nobility, the siege of Gothenburg, the king's revocation of the Constitution, etc. The Parisian episodes introduce Marie Antoinette, Count Fersen, Mme. de Staël and others. [6/- ($1.50) Arnold.]

COLLINGWOOD, W. G. [b. 1854]. Thorstein of the Mere; a Saga of the Northmen in Lakeland. 1895.

In style, an imitation of the Sagas; in matter, a restoration of the history of Cumberland and Westmorland in the 10th century, when the Northmen had settled there, and, allied with the decadent Welsh, a few Gaelic stragglers, and the Scottish kings, were resisting the encroaching Saxon. The battle of Brunanburh (A.D. 937) is a dramatic incident. Old place names, archæological remains, local traditions, and a certain amount of ascertained history, with a plentiful leavening of fancy, are wrought into a romance of the eponymous hero of Coniston Water or Thurston's Mere. [10/6 Arnold.]

COLLINS, W. E. W. A Scholar of his College. 1900.

A leisurely novel of conventional design, giving life-like pictures of country-house society and people at Oxford; full of local colour. [6/- Blackwood.]

COMPTON, HERBERT E. [b. 1853]. A Free Lance in a Far Land. 1895.

Marvellous adventures of a free adventurer in India at the end of the 18th century; eventually he becomes a petty king. [3/6 (50c.) Cassell.]

The Inimitable Mrs. Massingham. 1900.

A romance of the 18th century, with a beautiful country girl as heroine, who later becomes a favourite actress. The streets and inhabitants of bygone London, and life on a convict ship and at Botany Bay, are vigorously depicted from authentic records. [3/6 Chatto.]

CONDER, ARTHUR R. The Seal of Silence. 1901.

A comedy by a young Oxford man, who died just before the issue of this, his first and only novel. Undergraduate manners are illustrated in the account of a reading party in Devonshire. [6/- Smith & Elder.]

CONRAD, JOSEPH. Almayer's Folly. 1895.

"The Story of an Eastern River"; an imaginative story of an European married to a Malayan wife, who reverts to her ancestral savagery. He lives a miserable life among the fierce Malays and Arabs of Borneo, and the tragedy culminates when his beloved daughter forsakes him to marry a savage. [6/- Unwin.]

An Outcast of the Islands. 1896.

A sequel to *Almayer's Folly*. Subject: the misfortunes of a man who loses a good position through dishonesty and goes to live with a native woman. The principal scene is a trading-station on a Malay river; and the tale brings out the depressing influence of the dreadful solitude and the demoralisation wrought in weak natures by the isolated life. [6/- Unwin; $1, 50c. Appleton, *N.Y.*]

The Nigger of the *Narcissus*. 1897.

A realistic story of the sea and of life and personal character in the merchant service, by an author who has been a seaman and has a knack for revealing alien modes of life and strange aspects of nature. [6/- Heinemann.]

* Tales of Unrest. 1898.

Karain and *The Lagoon*, two little dramas illustrative of the fierce tropical character of the Malay. The grisly tale, *An Outpost of Progress*, is similar in subject. But *The Return* is a conjugal tragedy of civilised English life, a psychological study of the disastrous collision between two incompatible temperaments. [6/- Unwin; $1.25 Scribner, *N.Y.*]

Lord Jim. 1900.

A psychological study of a strange problem of character. An officer in the mercantile marine wrecks his career at the outset by a momentary act of cowardice or rather of unpreparedness; for years he is pursued by failure, and it is in a life among the savages of Malaysia that he finds at last the opportunity for rehabilitating his character and regaining his self-esteem. As usual the author interprets poetically the mysteries of the savage mind and the strange glamour of tropical lands and seas. [6/- Blackwood; $1.50 Doubleday, *N.Y.*]

"Conway, Hugh" [Frederick John Fargus; 1840-85]. Called Back. 1884.

A bold, terse, and thrilling melodrama, based on the idea of a man's temporary loss of memory. The first of the modern "shilling shockers," it met with immense success and was dramatised. [1/- Arrowsmith, *Bristol;* 10c. Munro, *N.Y.*]

A Family Affair. 1885.

A plot-novel of the Wilkie Collins type, with the added elements of character and delineation of domestic life, conversation and social incident, and touches of comedy in the humorous idiosyncrasies of a pair of brothers. [3/6 Macmillan 1891; $1.30 Holt, *N.Y.*]

A Cardinal Sin. 1886.

A complicated plot-novel, with a murder and a young man's adroit intrusion of himself into another's place and fortunes. [3/6 Eden; $1.30 Holt, *N.Y.*]

Cooper, Edward Herbert. The Monk Wins. 1900.

A novel of the turf, with a rich young sportswoman for heroine, who keeps a stud and has intimate dealings with trainers and bookmakers; the dialogue appropriately enlivened with slang and technical jargon. "The Monk" is a racehorse. [6/- Duckworth; $1.50 Stone, *Chicago.*]

The Eternal Choice. 1901.

A somewhat diffuse novel turning on the marriage of an orthodox young man with an agnostic. The religious question is not dealt with very seriously, and the interest is rather in the sketches of individual character, particularly those of two delightful children. [6/- Pearson.]

Corbett, Julian Stafford [b. 1854]. The Fall of Asgard; a Tale of St. Olaf's Days. 1886.

A modern romance, welded to an historical framework, relating to the expulsion of the Norse gods by the two Olafs who introduced Christianity into Norway. [2 vols. 12/- Macmillan; 25c. Harper, *N.Y.*]

A Business in Great Waters. 1895.

A historical romance of the days of the French Revolution. [6/- Methuen.]

Corelli, Marie. A Romance of Two Worlds. 1886.

Tacks on to an ordinary novel of every-day life the gospel of electricity, which the writer professes to be the outcome of her psychical experiences. This novel, with its spiritualising methods, or rather its materialising of spiritual things so as to bring them closer to commonplace experience, may be taken as the type of a long series of fictions, of which a few more specimens are quoted below. [6/- Methuen; 75c. Caldwell, *Boston.*]

Wormwood. 1890.

The horrors of absinthe-drinking in Paris are dealt with in the same transcendental manner. [6/- Methuen; 75c. Caldwell, *Boston.*]

Barabbas; a Dream of the World's Tragedy. 1893.

A melodrama founded on the Gospel story of the betrayal and crucifixion of Christ. The motives of Judas and Barabbas are attributed to sexual passion or patriotic zeal. Gorgeous scenic accompaniments. [6/- Methuen; $1 Lippincott, *Phila.*]

The Sorrows of Satan. 1895.

Another transcendental melodrama of modern life. The devil is hero, and it is sought to give a pathetic rendering to his character. [6/- Methuen; $1.50 Lippincott, *Phila.*]

Thelma. 1895.

A romance of Norway and of English society, full of elaborate description. Thelma is supposed to be a daughter of Norse sea-kings and to show her regal nature by ruling as a queen in society. [6/- Methuen; 75c. Caldwell, *Boston.*]

The Mighty Atom. 1896.

A story protesting against over-education and the folly of bringing up children without a religious belief. The rich, vulgar and tyrannical father, whose wife has left him, dismisses the first tutor because he teaches the boy about God and immortality. The next tutor believes in the atom as the beginning of creation. But the boy's natural questioning about the why and the wherefore of things is unsatisfied by such philosophy. He hangs himself in order that he may see for himself whether a little friend has really gone to heaven. [3/6 Hutchinson; $1, 50c. Lippincott, *Phila.*]

The Master Christian. 1900.

The dedication, "To those Churches who quarrel in the name of Christ," speaks for the book, which is a clamorous invective against the Churches, especially the Roman and High Anglican, arraigning the clergy, though the finest character is a Cardinal. The finding of the Christ by this unworldly priest outside the Cathedral of Rouen is a touching incident; henceforth "Manuel" attends the Cardinal regularly, and is at length brought into the presence of the Pope. The plea is that the Church should reform her creed on scientific lines and her ethics on socialistic. Full of multifarious incident and of interspersed homilies. [6/- Methuen; $1.50 Dodd & Mead, *N. Y.*]

Cornford, L. Cope. Northborough Cross. 1901.

Delineations of the manners and peculiarities of ecclesiastical society in a cathedral town, animated apparently by a virulent dislike for the clergy, who, compared with the laity, are represented as rotten and corrupt; several of the characters are repulsive degenerates. [6/- G. Allen.]

Cornish, Francis Warre [b. 1839]. Sunningwell. 1899.

Delineation of provincial manners and of character in a minster town. The sayings and doings of Canon More are not merely instinct with the humour of personality, but are those of a shrewd and original thinker, and his colleagues, dean, curates, vergers, and the wives of the clergy, present humorous contrasts of character and ways of thinking about religious and secular matters. [6/- Constable; $1.50 Dutton, *N. Y.*]

Corvo, Frederick Baron. In His Own Image. 1901.

A book of Italian folk-lore in the form of tales, with which the loquacious young Toto regales his master, an artist, the supposed recorder. The names and

titles of his mythology, angels and virgins, saints and martyrs, are Christian; the whole spirit is pagan. The tales abound in jovial life and humour, and are related with the familiarity and irreverence begotten of primitive faith. A book for lovers of Italy. [6/- ($1.50) Lane.]

COTTERELL, CONSTANCE. Love is Not so Light. 1898.

A thoroughly feminine novel, the chief quality being the smartness and aphoristic brightness of the conversation, while the women characters are, in ideas and sentiments and in their affectations, up-to-date ladies. [6/- Unwin.]

COUCH, ARTHUR THOMAS QUILLER- ["Q."; b. 1863]. Dead Man's Rock. 1887.

A sanguinary and outlandish romance of sixty years ago, told by a Cornishman —the quest for the Great Ruby of Ceylon. [5/-, 3/6 (25c.) Cassell.]

*The Astonishing History of Troy Town. 1888.

A serio-comic narrative of certain happenings in a quaint little seaport of Cornwall (really Polperro, the author's native place). The racy characters are half-serious, half-farcical creations, and the incidents are likewise mingled, a country courtship ending all. [5/-, (25c.) Cassell.]

The Splendid Spur. 1889.

A Royalist romance of the Great Civil War, particularly strong on the history of the campaign in Cornwall and the West of England generally (1642-43). [5/- (75c.), 3/6 (50c.) Cassell.]

The Blue Pavilions. 1891.

A romance of William III.'s reign. Scenes: Harwich and Holland, chiefly in the year 1691—a crowded episode in a young man's life. Two dauntless old sea-captains, eccentric and humorous figures, who quarrel over the guardianship of the hero, son of the woman they had loved and lost, are the most striking and pathetic of the *dramatis personæ;* the villain is an adventurer who has dealings with all parties, including King James at St. Germains; and King William and the future Duke of Marlborough appear in some humorous scenes. A sensational sea fight occurs. [5/- Cassell; $1.25 Scribner, *N.Y.*]

*I Saw Three Ships. 1892.

A picturesque tale of the old times of wreckers and preventives on the Cornish coast, full of local colour; while the rustic humour is obviously inspired by Thomas Hardy. The other "Winter's Tales" are essays in sensation and the ghost story. [5/- (75c.), 2/- (50c.) Cassell.]

*Noughts and Crosses. 1893.

"Stories, Studies and Sketches" of very diverse scenes and characters, but nearly all far-fetched, bizarre and even gruesome, yet strangely powerful. *Gabriel Foot* is the self-related experience of a fantastic and uncanny criminal. *The Omnibus* and *Fortunio* are mere vignettes, incisive little etchings of character. *The Return of Joanna, From a Cottage in Troy, The Mayor of Gantick,* etc., are specimens of Cornish life, humorous, grotesque and oddly pathetic. *Bleakirk-on-Sands,* a Yorkshire story of a madman, is capable of giving the reader strange thrills, and the *Countess of Bellarmine* is a good companion piece. *The Magic Shadow* is a weird little allegory. [5/-, 2/- (50c.) Cassell.]

The Delectable Duchy. 1894.

"Stories, Studies and Sketches" of Cornish villages, country folk and fishermen; scraps of legend, humour, romance and tragedy, slightly connected, and told in such a manner as to seem merely reported by the author. [5/-, 2/- Cassell; $1.50 Macmillan.]

Wandering Heath. 1895.

Two further collections of short stories and sketches, racy of Cornish nature and redolent of the past. *The Roll-Call of the Reef* is an imaginative ghost-fantasy founded on one of those terrible legends of foundered warships that haunt the fatal coasts of the Lizard. Humorous sketches of village politics and *Letters from Troy* are among the other contents. [5/- Cassell; $1.25 Scribner, *N.Y.*]

Ia. 1896.

Love tale of a strong-natured and pretty Cornish girl who courts a young preacher; with sketches of manners and characters among "the Elect," religious fisher folk. [3/6 Cassell; 75c. Scribner, *N.Y.*]

The Ship of Stars. 1899.

A discursive book, strong in its episodes. the biography of a Devon lad, a dreamer who becomes a man of action, with his love story. A country story, full of local charm. [6/- Cassell; $1.50 Scribner, *N.Y.*]

Old Fires and Profitable Ghosts. 1900.

Imaginative and artistic essays in the ghost story, chiefly of spirits returning to the scenes of their human experience. The localities and the persons are mostly Cornish. The tale of *Ia* is abridged in *Once Aboard the Lugger*. Another impressive tale has for scene the Polar ice-floes, where some shipwrecked mariners, at the point of death, are cheered by a comforting presence. [6/- Cassell; $1.50 Scribner, *N.Y.*]

CRACKANTHORPE, HUBERT [d. 1898]. Wreckage; and other Stories. 1893.

Brief stories in the French *genre;* mostly a relentless exposure of the seamy side of modern life; terrible in their cold, unimpassioned statement of the saddest things. [3/6 Heinemann; $1.25 Cassell, *N.Y.*]

CRAIGIE, *Mrs.* [Pearl Mary Teresa, *née* Richards; "John Oliver Hobbes" 1867; *American by birth*]. Tales. 1894.

Four very actual and searching stories of modern life and high society, trenchant in their criticism of life; full of thought, often epigrammatically expressed. *The Sinner's Comedy* is a fair specimen. The sinner's wife is an admirable woman, despised and slighted by her husband, whereas she ought to have been the good genius of a nobler man, whose life is a blank without her. The irony of fate—or rather of human society—is set forth with bitter pathos. This book shows the fondness for aphorism by which all the author's novels are characterised. [6/- Unwin.]

The Gods, Some Mortals and Lord Wickenham. 1895.

The unpleasant theme of a good man's marriage to a woman with a past, treated from a lofty standpoint. The husband's story is a pathetic fable of forsaken ideals. Lord Wickenham, confidant of the husband and commentator on the events, expounds the moral that a man should marry the goddess that he loves and not from mere weakness stoop to earth. The book is severe on the shams of high life, exposing the inner history of some shady characters among the wealthier classes. [6/- Unwin; $1.50 Appleton, *N.Y.*]

The Herb Moon; a Fantasia. 1896.

A little love drama, whose main concern is the prolonged and interrupted courtship of a supposed widow, who has a living husband in an asylum, the friend of her brother. She is a pathetic type of suffering womankind; the man is a strong, pure-natured, taciturn character. A high and pure ideal of love and wedlock is inculcated. [6/-, 2/6 Unwin; $1.25 Stokes, *N.Y.*]

The School for Saints. 1897.

Robert Orange [*sequel*]. 1900.

Two novels or two parts of a life-history that involve searching and subtle consideration of the deeper problems of the moral nature. The characters are nearly all uncommon in type, highly intellectual, lofty in their ideals, thoroughly modern. Real and imaginary persons are mingled; Disraeli being a prominent character. The hero and his friends discuss religion with fervour, and much Roman Catholic lore is introduced; but the book is not didactic. The development of Robert Orange is the main theme. He loves a beautiful woman, whose husband proves to be living, and they part; yet when the husband dies, leaving them free, the idealist and visionary, born with the mark of the cloister on his brow, renounces love and seeks for peace in a life of austerity; he has already abandoned a brilliant political career. In the earlier volume there are vivid sketches of Breton life. [Each 6/- Unwin; $1.50 Stokes, *N.Y.*]

The Serious Wooing; a Heart's History. 1901.

A delineation of high Society life, castigating its pettiness and insincerity with delicate wit. The headstrong heroine, sacrificing all to her forbidden passion, appears well-nigh respectable compared with the empty and cynical worldlings who constitute this spurious aristocracy. Strong in character-drawing; the comedy is the spontaneous product of character. [6/- Methuen.]

CREED, SIBYL. The Vicar of St. Luke's. 1901.

History of a High-Church clergyman's attempts to introduce Ritualism, of the open and the underhand opposition of his parishioners, and of his eventual secession to Rome. Criticises with great severity the position of Anglo-Catholics. The character-drawing has power, *e.g.*, in the case of the honest and unfortunate vicar, his two curates and the hysterical girl who loves him and nearly works his ruin. [6/- Longman.]

CRELLIN, H. N. Romances of the Old Seraglio. 1894.

Mostly romantic or purely sensational tales of the darker side of life in Constantinople. [3/6 Chatto; $1.25 Scribner, *N.Y.*]

Tales of the Caliph. 1895.

Chiefly essays in imitation of the *Arabian Nights*: the Caliph is, of course, the immortal Haroun-al-Raschid. [2/- Chatto.]

CROSS, MARGARET B. Love and Olivia. 1899.

Olivia is a modern woman of talent who wins literary fame. The return of her old lover, who is not a literary person, the troubles that arise from such a situation, and the relief they obtain from more congenial mates, form some chapters of tragi-comedy. [6/- Hurst & Blackett.]

CUNNINGHAM, *Sir* HENRY STEWART [b. 1832]. Wheat and Tares. 1860.

A short love story, with a brilliant and clever young man for principal subject, whose egoism and adroit mastery of people and events make him akin to "George Eliot's" famous type, Tito Melema. There is a close representation of society in a seaside town; the conversations are characterised by wit and repartee and by a free handling of sentimental, moral and religious topics. [3/6 ($1.25) Macmillan.]

Late Laurels. 1864.

Main object of the story: the contrast between a nature of genuine simplicity and nobleness and a brilliant but artificial character, a product of modern social influences. Sketches of society; smart and lightly sarcastic dialogue. [*o.p.*; 2 vols. Longman.]

*The Chronicles of Dustypore. 1875.

Anglo-Indian official and social life in a station of the Sandy Tracts and in a pleasure resort among the hills. A gay little comedy, largely satirical, involving a variety of matters, love in particular; with plenty of lively dialogue. [2/6 Smith & Elder.]

The Heriots. 1889.

The heroine becomes engaged to a wealthy M.P., who introduces her to the cream of English society, an episode that enables a number of characters to be sketched in an amusing way; then she finds she is really in love with another person, poor like herself, to whom the novelist marries her in the last chapter. Sparkling dialogue is a feature of the book. [3/6 ($1.25) Macmillan.]

Sibylla. 1894.

The story of a young spendthrift, who breaks his father's heart, disappears after ruining the family property and comes to light again only to cause embarrassment, is of minor interest compared with the sketches of character and of society. The dialogue is full of zest and point; politics and the lighter themes of a pleasure-loving society taking up many pages of animated talk. [2 vols. 12/- (1 vol. $1.25) Macmillan.]

"Cushing, Paul" [Roland Alexander Wood-Seys; b. 1854]. The Blacksmith of Voe. 1887.

A village story of the Peak of Derbyshire, with some description of local customs and scenery—a quarrel and a supposed murder, the return of the imaginary victim twenty years later, and a love affair as means of reconciliation and poetic justice. [3/6 Blackwood.]

Dahle, Thomas Theodore [b. 1867]. A Tragedy of Three. 1900.

A man marries a wife without getting rid of his mistress; and, though he is guiltless of misconduct, the situation leads to tragedy. A very dramatic treatment of a problem of conduct. [6/- Hurst & Blackett.]

Dale, *Mrs.* Hylton. Crowned with the Immortals. 1896.

A romance of the French Revolution, with Camille Desmoulins as central figure; inspired by Jules Claretie's biography. [6/- net H. S. Nichols.]

Dalin, Talmage. European Relations; a Tyrolese Sketch. 1892.

An international sketch of America and of Tyrol, of the mountain scenery of which the book is full. A girl has two love affairs, one abortive, indeed hardly begun; the other quickly consummated with a cousin. The older lover is a study of hesitancy and want of courage. [1/6 Unwin; 50c. Cassell, *N.Y.*]

Dawe, William Carlton Lanyon [b. 1865]. The Yellow Man. 1900.

A horrible story of a murderous Chinese society that acts in Western Europe as well as in the East. A fair example of several sensation stories by this author that bring in the Jap and the Chinee in sinister *rôles*. [6/- Hutchinson.]

The Emu's Head. 1901.

A sombre sensation-story of villainy and adventure at the Australian gold-diggings. [3/6 Ward & Lock.]

Dawson, A. J. [b. 1871]. Daniel Whyte: an Unfinished Biography. 1899.

History of a man's life from boyhood to maturity, grave and thoughtful, concerned largely with the development of the moral nature. Daniel serves a hard apprenticeship at sea in the merchant service, a phase of his life that introduces several uncommon people; later he is a journalist in Australia and in London. [6/- Methuen.]

*African Nights' Entertainments. 1900.

White and native life in Morocco and on the West Coast of Africa, dealt with realistically and sometimes photographically, after Kipling, while the themes are of a romantic or a humorous nature. Many of the subjects are horrible and repulsive, but throw light on serious problems, such as that of intermarriage between different races. *Ben Hamed el Askar, Prince Djalinak, A Moorish Hero* and *Juanita*, set the modern Moor in an attractive light. *The Purser's Own Romance* is a fragment of West African life. [6/- Heinemann; $1.50 Dodd & Mead, *N.Y.*]

The Story of Ronald Kestrel. 1900.

A story of the struggles, the punishment at the hands of critics and the final success of a young literary man; with sketches of life in Morocco and in New South Wales. [6/- Heinemann; $1.50 Appleton, *N.Y.*]

DEAN, *Mrs.* ANDREW.—*v.* Sidgwick, *Mrs.* Alfred.

DE LA PASTURE, *Mrs.* HENRY. Catherine of Calais. 1901.

Portrait of a romantic and sentimental girl, who falls in love with an elderly baronet, high-minded but priggish. She is not an uncommon type, but is drawn with sympathy and insight. The story is rather diffuse and wordy; its strength is in the drawing of certain female characters, amiable, or unpleasant. [6/- Smith & Elder.]

DICKENS, MARY ANGELA [*grand-daughter of Charles Dickens*]. A Mere Cypher. 1893.

A shrinking, unesteemed woman becomes the good angel of an unhappy young man, saves him from ruin and helps him to win his love. Her character is one of extreme pathos, overwhelmed as she is by the slights and tyranny of a wretched marriage. [3/6 ($1) Macmillan.]

A Valiant Ignorance. 1894.

Julian Romayne's history is a study of hereditary tendency and of the successive steps from unresisted temptation to ultimate crime. It is rendered tragic by the mother's vain attempt to keep him ignorant of his father's sins. Owes some inspiration to Ibsen. [3/6 ($1) Macmillan.]

Against the Tide. 1898.

An episode of family history, with some sensational features. A man with the germs of homicidal mania in him corrupts and ruins his rich brother-in-law and ultimately commits murder and suicide. Pathos and tragic suspense arise from the pardonable complicity of a young girl, who has kept the secret and sees her lover separated from her as a consequence. [6/- Hutchinson.]

DICKSON, HARRIS. The Black Wolf's Breed. 1901.

The warrior-hero is a French captain who served under Bienville, governor of Louisiana, during the latter days of Louis XIV., shortly after La Salle had made his memorable voyage down the Mississippi and thus sowed the seeds of the mighty quarrel which culminated in the Seven Years' War. The story is mainly laid in Louisiana, but sometimes moves to Versailles and Paris; it gives a good idea of frontier-life in a new European settlement among the Indians. [6/- Methuen.]

DIX, GERTRUDE. The Image-Breakers. 1900.

A study of socialism and socialist manners, characters and ideas of a decade or more ago. The story of the two heroines, who quit their homes and form unconventional unions, has a good deal of pathos and of the interest of character development. [6/- Heinemann; $1.50 Stokes, *N.Y.*]

DIXON, ELLA NORA HEPWORTH [*daughter of W. H. Dixon*]. The Story of a Modern Woman. 1894.

The orphaned daughter of a renowned professor tries to live a useful and independent life. Failing to become an artist, she earns a precarious livelihood in byways of literature; she loses her lover, but fights on doggedly. The future of the lonely woman, as foreshadowed on the last page, is a melancholy one. In her satire on the shams and corruptions of society life, the authoress is very much in earnest. [6/- Heinemann; 50c. Cassell.]

DIXON, WILLIAM HEPWORTH [1821-79]. Diana, Lady Lyle. 1877.

Takes the reader half round the globe; Virginia, Niagara, Canada, London, Yorkshire, France, Egypt, Simla, all become the successive scenes of the drama and afford a series of travel-pictures. The tale is of a serious misunderstanding in Lady Lyle's married life and its clearing up. The characters are as cosmopolitan as the scenery. [*o.p.*; 3 vols. Hurst & Blackett.]

DOUGLAS, THEO. Nemo. 1900.

A story of hypnotism and spiritualism, with more human elements than are usual in this class of story. A conjurer transfers the soul, or the psychical activities, of his daughter to an automaton. The daughter's struggle between love and revolt from her father's remorseless pursuit of the occult gives rise to some touching passages. [6/- Smith & Elder.]

DOWIE, MÉNIE MURIEL [*Mrs.* Henry Norman; b. 1867]. Gallia. 1895.

A society novel of the "fast" type, which touches rather freely on the Bohemian life of artistic Paris and on sex-problems. [6/- Methuen.]

The Crook of the Bough. 1898.

The hero is a modernised Turk, a patriot and a soldier, who has advanced ideas about woman and her influence on social and moral progress. But the woman he loves disappoints him, deteriorating intellectually and morally to the status of an oriental and thus stultifying his aspirations. [6/- Methuen; $1.25 Scribner, *N.Y.*]

Love and His Mask. 1901.

The thesis which the novelist seeks to prove, and does prove in this particular case, is that, in questions of marriage, passion is everything and mere respect and admiration nothing. With a plot based on this argument, the book is bold in design, and contains a set of well-drawn characters from high society. The heroine is a pleasant figure, nor is the lover whom she finally chooses less attractive. The South African War is introduced. [6/- Heinemann.]

DOYLE, ARTHUR CONAN [b. 1859]. A Study in Scarlet. 1887.

A sensational story in two parts; the first of which deals with adventures in Utah and the wrong committed by two brutal Mormons on a girl and her lover; the second is the history of a mysterious double murder committed in London and, by the agency of Sherlock Holmes, shown to be the work of the wronged lover, who thus, after many years, attains his revenge. [3/6, 6d.; $1.50 Ward & Lock.]

*Micah Clarke. 1888.

Told by a humble adherent of the Duke of Monmouth—the whole story of the rising in Somerset, the triumphant advance towards Bristol and Bath and the tragic rout at Sedgemoor (1685). An excellent historical novel. [3/6 Longman; 75c. Caldwell, *Boston*; 45c. Harper, *N.Y.*]

The Firm of Girdlestone. 1890.

A plot-novel of commercial roguery. Two London merchants, a sanctimonious scamp and his ruffianly son, plot to murder a ward, whose wealth is to bolster up

their firm, now on the brink of ruin. The true lover, after a series of complex intrigues and scenes of violence, saves the girl, and the villains in different ways come to bad ends. [3/6 Chatto; 75c. Caldwell, *Boston.*]

*The White Company. 1890.

An episode of the Hundred Years' War with France—the exploits of a company of English bowmen in France and in Castile under the Duke of Lancaster. Du Guesclin, Chandos and other paladins, appear on the scene. [3/6 Smith & Elder; $1.75 Harper, *N.Y.*]

*The Refugees; a Tale of Two Continents. 1891.

A Huguenot romance in the reign of Louis XIV., the French episodes dealing with intrigue and adventure in the style of Dumas (there is a favourable portrait of Madame de Maintenon) and the American half being after the manner of Fenimore Cooper. [3/6 Longman; $1.75 Harper, *N.Y.*]

*The Adventures of Sherlock Holmes. 1892.

The Memoirs of Sherlock Holmes [*sequel*]. 1893.

A series of detective stories that form the life-history of the amateur thief-taker who first appeared in *A Study in Scarlet.* He is a man of superhuman powers of observation, inductive sagacity and combination, whose exploits are usually accompanied by gruesome and thrilling incidents. *Facile princeps* amongst detective stories. [Each 3/6 Newnes; $1.50 Harper, *N.Y.*]

The Great Shadow. 1893.

A little drama, in which the heroine jilts the hero and elopes with an officer of the Imperial Guard. The Napoleonic terror is the "shadow" of the piece and Waterloo completes the climax. [3/6 Arrowsmith; $1 Harper, *N.Y.*]

*The Exploits of the Brigadier Gerard. 1896.

Self-related exploits of an officer of the Grande Armée, a fire-eater, a braggart and in many ways a type of French virtues and foibles. The eight stories are roughly connected into a memoir, each centring in some sensational deed, the perils and prowess of which are by no means belittled in the mouth of the genial narrator, whose humour is quite unconscious. Napoleon, Wellington and many another celebrity pass through these scenes of action and adventure all over Europe (1812-14). [3/6 Newnes; $1.50 Appleton, *N.Y.*]

Rodney Stone. 1896.

A novel of incident and action in the years 1812-16, picturing English life in those times and dealing largely with the prize-ring and sport. Beau Brummel and other bucks appear. [6/- Smith & Elder; $1.50 Appleton, *N.Y.*]

Uncle Bernac. 1897.

A story of the camp at Boulogne and the projected invasion of England (1804). Napoleon is powerfully sketched. The hero and narrator is an *émigré* noble who serves under the emperor; Bernac is the villain, a treacherous uncle who has usurped the family estates. Full of intrigues and sensational doings. [6/- Smith & Elder; $1.50 Appleton, *N.Y.*]

The Tragedy of the *Korosko.* 1898.

The disasters and hairbreadth escapes that befel a pleasure party of Europeans in a trip up the Nubian Nile, where they fell into the hands of the Baggaras. [6/- Smith & Elder.]

The Green Flag; and other Stories of War and Sport. 1900.

A miscellaneous collection of stories of action and of humorous incident. The title-story, like some others, is martial and deals with an Egyptian campaign; *Capt. Sharkey* is a bloodthirsty pirate; *The Slapping Sal* also tells about a valorous pirate; and some of the others are reminiscent of Sherlock Holmes, the Brigadier Gerard and other of the author's creations. [6/- Smith & Elder; $1.50 McClure, *N.Y.*]

DRURY, *Major* WILLIAM PRICE. Bearers of the Burden. 1899.

Random stories of the British Empire; several of them lively, facetious or touching, *e.g.*, *Terence of Trinity*, *Lachrymae Christi*, *Shinnybeggar*, *The Cocoa Valve*. The influence of Rudyard Kipling is obvious. [3/6 Lawrence & Bullen ($1 Putnam, *N.Y.*).]

DUDENEY, *Mrs.* HENRY E. Folly Corner. 1900.

An energetic kind of realism applied to rather disagreeable, yet characteristic, phases of modern life—the hypnotism of a mind by passion, bigamy and its consequences, are the motives; and the chief subject is a girl whose character is a strange mixture of alien qualities, a modern type of adventuress. [6/- Heinemann; $1.25 Holt, *N.Y.*]

Men of Marlowe's. 1900.

"Marlowe's" is Gray's Inn, and there are eleven tales, mostly about the young inhabitants and their free and easy Bohemian existence; they are humorous and pathetic by turns, and affect to approve the freedom and unorthodoxy of uncurbed youth. [6/- Long; $1.25 Holt, *N.Y.*]

The Third Floor. 1901.

An amusing and somewhat sensational story of a strong-minded young woman of a modern stamp, who lives alone and unprotected in a London flat. Many queer characters come on the stage, Mrs. Dudeney's humour playing about them. The most moving episode is that of the lecturer on social purity, tardily reconciled to the husband whom she had divorced. [6/- Methuen.]

DU MAURIER, GEORGE [1834-97]. Peter Ibbetson. 1894.

A melancholy, dreamy book, the leading motive of which is the supernatural gift that enables the hero to meet his lost love in the dreamland of the past. The more realistic parts are reminiscences of a happy childhood spent at Passy. Illustrated by the author. [6/- ($1.50) Harper.]

Trilby. 1895.

A discursive novel, founded mainly on reminiscences of Bohemian life and characters in Paris, with which is entwined a story of hypnotic influence over a beautiful girl, the heroine of a pathetic love idyll. The pathos is profound, but the book is mainly a comedy, marked by spontaneity and *bonhomie*. It was dramatised in a popular play. [6/- ($1.75) Harper.]

The Martian. 1898.

A return to the theme of *Peter Ibbetson*—France in the forties, Parisian and provincial happy domestic life, Belgian scenes, Malines and its dignified clerical society: all depicted in the style of reminiscences. The romantic side of the story is concerned with a visitor from Mars, a sort of Egeria, to the hero, giving him literary inspiration. The Utopian suggestions of a nobler race of men give the artist scope for his figures. [6/- ($1.75) Harper.]

DUNTON, THEODORE WATTS- [b. 1836]. Aylwin. 1898.

An imaginative romance of modern days, the moral idea of which is man's attitude in face of the unknown, or as the writer puts it, "the renascence of

wonder". The plot is simply that of a lover's quest for his beloved, and involves many passages of pathos and tragic suspense, while the scenery of the western coasts and of Snowdonia is used to give beauty to the chapters that touch on the supernatural. Several of the characters are people of genius (Rossetti and other celebrities appear under disguised names); and there are scenes among the gypsies, Sinfi, the second heroine, being avowedly drawn from life; there are also humorous dialogues, of which Mrs. Gudgeon's sayings are the most delightful, reminding one of Dickens at his best, yet thoroughly original. [6/- Hurst & Blackett; $1.50 Dodd & Mead, *N.Y.*]

DURAND, *Sir* HENRY MORTIMER ["J. Roy"; b. 1850]. Helen Treveryan. 1892.

The adventures and love affairs of a young English officer who is killed by Afghans. The second Afghan War is described in full and circumstantial style (the author was present), and there are passages of criticism of the position of the British in India. [3/6 Macmillan.]

EDWARDES, *Mrs.* ANNIE. Archie Lovell. 1866.

The story of a pretty young hoyden, whose audacity is equalled only by her innocence. She scandalises the "shady English" of Morteville, a continental resort of the shabby genteel, by her tomboyish manners and defiance of the conventions; and at last escapes narrowly from the disastrous consequences of a wild adventure with a young man, undertaken in perfect ignorance of the ways of the world. [3/6 Chatto; $1 Sheldon, *N.Y.*]

Susan Fielding. 1869.

Susan is one of the immaculate heroines; compared with her, perhaps as a foil, is the more human and more intelligent Portia Ffrench, a type of the ambitious woman of the world, far from bad at heart, but determined above everything on a wealthy marriage. [6/- Macmillan; $1 Sheldon, *N.Y.*]

Ought We to Visit Her? 1872.

A young wife of Bohemian antecedents, shunned by the respectable people of Chalkshire and neglected by her unworthy husband, is tempted and almost seduced into wickedness, but suddenly awakes to conscience. She is by instinct gay and coquettish, but innocent at heart. The novel flirts with suggestive situations without overtly transgressing the proprieties. [6/- Macmillan.]

Leah, a Woman of Fashion. 1875.

An English boarding-house in the Rue Castiglione affords a comprehensive character-picture of a set of Bohemian English people, runaway debtors, separated wives, gamblers, rakes and persons, generally speaking, of damaged reputation. [6/-, 2/- Macmillan; $1 Sheldon, *N.Y.*]

A Girton Girl. 1886.

The love troubles of a girl who wanted to go to Girton, the flirtations and mischief-making of a married lady, a cynical and selfish man's attentions to an innocent girl—such are the principal matters; these people are idlers amid the picturesque scenery of the Channel Isles. [6/- Macmillan; 20c. Harper, *N.Y.*]

EDWARDS, AMELIA BLANDFORD [1831-92]. Barbara's History. 1864.

The character and inner life of a girl, the romance of her courtship, her experiences in a German college (a part related with intimate and humorous sketching of national and local traits), and her romantic marriage: all these matters are soberly and sympathetically related, and a series of minor characters, such as Mr. Sandyshaft, stern and irascible externally, but inwardly full of kindness, are drawn with quiet humour. Incorporated with this delineation of life is a melodramatic plot based on a mystery that causes estrangement between Barbara and her husband. [2/6 Hurst & Blackett; 50c. Harper, *N.Y.*]

Lord Brackenbury. 1880.

Like *Barbara*, comprises much portraiture of foreign people and society and studied descriptions of foreign towns and scenery. [2/6 Hurst & Blackett; 15c. Harper, *N.Y.*]

EDWARDS, MATILDA BARBARA BETHAM- [b. 1836]. *Dr. Jacob. 1868.

Life in Frankfurt and certain little German towns; English and German characters, the chief of whom, the sexagenarian, Dr. Jacob, of a "noble but oblique" nature, appears first as a man of brilliant intellect, fascinating manners and lofty aims, but shows his inherent lack of principle in his love passages with some young women, and subsides into the unhonoured old age of a selfish epicurean. [2/- Blackett; $1 Roberts, *Boston.*]

Bridget. 1877.

The development of Bridget's character from impulsive and thoughtless girlhood to a mature and affectionate type of woman is the principal motive of this story, which comprises a variety of character-studies, with their several love tales. [*o.p.*; 3 vols. Hurst & Blackett.]

Brother Gabriel. 1878.

Gabriel is a young Irish monk, who is expelled from his monastery in southern France, and, being forced by circumstances to live with an English girl as her brother and protector, falls deeply in love. His character is a study of religious devotion battling with desire of freedom and of passion giving way to saintly unselfishness. [3/6 Hurst & Blackett.]

A Romance of Dijon. 1894.

France before 1789; the simple love story quite subservient to the careful study of the feelings and attitude of the peasantry towards the *ancien régime* and the earlier movements of the Revolution. [2/6, 2/- Black; $1.25 Macmillan, *N.Y.*]

The Dream Charlotte; a Story of Echoes. 1896.

A village story of Normandy in the times of the Revolution, of which but the faintest echoes are audible, while Charlotte Corday hardly appears in person in these memoirs of her kin and of the Huguenots, whose sufferings were ending with the dawn of a new order. [6/- Black; $1.25 Macmillan, *N.Y.*]

The Lord of the Harvest. 1899.

A quiet story of rural life in Suffolk before the repeal of the Corn Laws, simple in its personal elements and largely taken up with description of local customs and modes of life. [6/- Hurst & Blackett.]

A Suffolk Courtship. 1900.

A pleasant picture of life in Suffolk fifty years ago, in the happy days of farming. Rich in local colour and faithful in rendering the dialect. Quiet town life in Ipswich and farming in the shire are well depicted in the course of a narrative of several love affairs. [6/- Hurst & Blackett.]

"EGERTON, GEORGE" [*Mrs.* Egerton Clairmonte, Mary Chavelita, *née* Dunne]. Keynotes. 1893.

Sketches and slight stories of the *femme incomprise*, etc.; introspective studies of woman's impulses, which are acknowledged without false shame—the dialogue often coarse in its studied plainness. The influence of Ibsen is very apparent in the ideas and methods. [5/- net Mathews; $1 Roberts, *Boston.*]

Symphonies. 1897.

Similar studies of the feminine temperament and of erotics, also employing slang for realistic effect. Angling reminiscences gave the outdoor atmosphere in *Keynotes*: here the feeling for nature is appealed to by the word-painting of continental scenery, particularly of the Basque country. [6/- ($1.25) Lane.]

Fantasias. 1898.

Half-a-dozen short sketches written in a dainty, yet vigorous, style. *The Mandrake Venus* is a scathing denunciation of irregular relations between men and women. [3/6 ($1.25) Lane.]

Rosa Amorosa. 1901.

Very literary love letters. The authoress seems to have embodied her ideal self in the woman who writes, and in these emotional utterances of supposed passion we have an idealisation and apotheosis of sentiment. Descriptions and reveries of all kinds diversify the diary of sentiments and are expressed in sensuous and fanciful prose. [6/- Richards.]

EMERSON, P. H. Caóba, the Guerilla Chief. 1897.

"A Real Romance of the Cuban Rebellion" of the seventies; the account of the country and the people from personal experience. [3/6 Nutt ($2.50 Scribner, *N.Y.*).]

FALKNER, J. MEADE. The Lost Stradivarius. 1895.

A psychical romance of half-a-century ago, in which an old Italian melody and a Stradivarius, unearthed in an Oxford college, exercise a mysterious spell over a young man, placing him at last under the fatal influence of a spirit, who in his days of life and lust had been the owner. [6/- Blackwood; $1.50 Appleton, *N.Y.*]

Moonfleet. 1898.

A tale of Hampshire and Dorset in the middle of the 18th century. The search for a lost diamond and smuggling are the chief episodes, and a deep and secret cavern and an ancient family vault are useful stage-properties. Contains some character-sketching as well as incident. [6/- Arnold.]

FARRAR, *Archdeacon* FREDERICK WILLIAM [b. 1831]. Julian Home; a Tale of College Life. 1859.

A specimen of several stories of school and college life by the author, written with a didactic aim. Julian is a good young man, who meets with impediments and sorrows in his college and university career; but emerges all the stronger and fitter for his future life as a clergyman. The characters who meet with the author's reprobation are the fast young men who do not read and indulge in expensive dissipation. [6/-, 3/6 Black; $1.75 Dutton, *N.Y.*]

Darkness and Dawn. 1892.

Paganism face to face with Christianity in Nero's reign—a historical sermon on the irresistible superiority of character engendered by Christianity in social and political life. [6/- net ($2) Longman.]

Gathering Clouds. 1896.

A similar didactic romance, giving a view of the Byzantine Empire at the time of the pagan reaction against Christianity (A.D. 387-410), the world overmastering the Church. It is also a popular history of S. Chrysostom and of his stand against the growing dissoluteness and corruption: ends with the capture of Rome. [6/- net ($2) Longman.]

FENN, GEORGE MANVILLE [b. 1831]. A Little World. 1877.

Chiefly a story of humble life and a worthy organist's struggle with adverse circumstances, a plot-business being introduced by the mysterious disappearance of a baronet's son. Some amusing people from the neighbourhood of Seven Dials contribute many lighter pages. [*o.p.*; 3 vols. H. S. King.]

This Man's Wife. 1887.

A story of a Botany Bay convict (early 19th century). The tragic interest comes from a noble wife's sublime devotion to a worthless husband, and her sufferings and pathetic endeavours to prove his innocence. The author's tales for boys are better known than these more ambitious works. [3/6 Chatto; 20c. Harper, *N.Y.*]

FETHERSTONHAUGH, V. Mrs. Jim Barker; and Frosts of June. 1899.

Two fresh and vivacious novelettes, depicting English county society and Anglo-Canadian life, the latter element giving a picturesque variety to both tales. [6/- Chapman.]

FIELDING, HENRY. Thibaw's Queen. 1899.

A story of life in Upper Burma at the present day, fairly realistic in its portrayal of manners and customs and native character, but much embroidered with romance. [6/- ($1.50) Harper.]

Palace Tales. 1900.

Light and airy stories of court life in Burma, supposed to be transcriptions from stories that were current among the courtiers before the country became British fifteen years ago, but obviously Anglicised in more than the language. Mysteries, drolleries and love scenes of a fairyland order, bedecked with the flowers and odours and brilliance of a tropical land. [6/- ($1.50) Harper.]

FINDLAY, J. T. A Deal with the King. 1901.

A tale of the period of the Jacobite rebellion of 1715. [6/- Digby & Long.]

FINNEMORE, JOHN. The Red Men of the Dusk. 1899.

Adventures in Worcestershire and the Welsh hills in Commonwealth times. "The Red Men" were a gang of desperadoes, with whom the redoubtable hero is at feud. [6/- Pearson; $1.50 Lippincott, *Phila.*]

FLETCHER, J. S. [b. 1863]. The Wonderful Wapentake. 1894.

Journalistic sketches of man and nature as observed in the Yorkshire district of Osgoldcross. Some are essays in the style of Richard Jefferies; others tend towards the short story. A love of outdoor life characterises all. [5/6 net Lane; $2 M'Clurg, *Chicago.*]

Where Highways Cross. 1895.

A country story of the Arcadian order, full of character-sketches and idylls of the charming agricultural region round about Pontefract, all wound into a story of love. The author is a native of the district. [2/6 net Dent; 75c. Macmillan, *N.Y.*]

Life in Arcadia. 1896.

Sketches of nature and of human nature in Yorkshire; humorous and pathetic by turns. [5/- net Lane; $1.75 Macmillan, *N.Y.*]

*At the Gate of the Fold. 1896.

A simple country story, simply told; the observations of outdoor phenomena and of the details of country life are much in the manner of Jefferies. [3/6 Ward & Downey; $1.25 Macmillan, *N.Y.*]

The Builders. 1897.

A story of the growth and entry into life of a young man, of his matrimonial mistakes and the consequences. Reflects incidentally on the conventional training of youth in pious families. Scene: southern Yorkshire. [6/- Methuen; $1.50 Mansfield, *N.Y.*]

The Paths of the Prudent. 1899.

The career of a bewitching and too clever heroine, who plays with her lovers and outwits her master, a genial and humorous Yorkshire landlord. The minor characters racy of the soil. [6/- Methuen; $1.50 Page, *Boston.*]

*From the Broad Acres. 1899.

More chronicles of the loves and marriages, trials and joys, of the Yorkshire countryman, racy with the bucolic spirit; sadder than most of the preceding tales. [2/- Richards.]

Morrison's Machine. 1900.

The inventor of a valuable machine loses his memory, and his employer yields to the temptation to steal the invention: this is the basis of a melodramatic plot. [6/- Hutchinson.]

'OGGERTY, J. Mr. Jacko. 1891.

The hero is an affectionate and intelligent ape belonging to a circus and menagerie. [6/- Ward & Downey.]

'ORD, GEORGE. The Larramys. 1897.

A tale of unruly passion, with sketches of a Devonshire farmer's life. [6/- Hutchinson.]

'Postle Farm. 1899.

Study of rustic Devonshire character and dialect, with some more sophisticated people thrown among the primitive folk. [6/- Blackwood; $1.25 Dodd & Mead, *N.Y.*]

ORREST, R. E. Eight Days. 1891.

The Eight Days of the escape from Delhi; historically correct. Contains a portrait of Gen. Nicholson. [2/6, 2/- Smith & Elder; 50c. U.S. Book Co., *N.Y.*]

The Bond of Blood. 1896.

Founded entirely on the writer's acquaintance with the customs and feelings of the Rajpûts; embodies a motive quite foreign to European ideas: a man's life is pledged for his master's debt, and he brings down a curse on the defaulter's head by slaying his own mother as an expiatory victim. [1/- Unwin.]

ORREST, THORPE. Builders of the Waste. 1899.

A romance of love between Briton and Angle in the days of the Saxon conquest of Deira (Yorkshire). [3/6 Duckworth.]

ORTESCUE, *Hon.* JOHN WILLIAM [b. 1859]. The Drummer's Coat. 1899.

A tale of Exmoor, the Peninsular War and Corunna; apparently written for children, but appealing to elders as a study of child-life, soldiers and animals. [4/6 ($1.50) Macmillan.]

OSTER, CATHERINE and FLORENCE. A Reel of No. 8, and Suddaby Fewster. By "Flit and Ko". 1897.

Two Holderness stories, very largely in dialect. [6/- Brown, *Hull.*]

The Goblin. 1900.

A somewhat formless story, a medley of dialogues, episodes of child-life and character-sketches. The "Goblin" and his friends are diverting children, while the grown-up people look like caricatures from life. The domestic manners and the scenery of Holderness are sketched with intimate local knowledge. [6/- Wells Gardner.]

FOTHERGILL, JESSIE. *The First Violin. 1864.

A sympathetic picture of German musical life, the hero being leader of an orchestra in Düsseldorf. A story of incident as well as of character, strong in local colour. [6/- Macmillan; $1 Holt, *N.Y.*]

Aldyth. 1877.

A girl refuses, from a sense of duty to her younger sisters, to emigrate with her lover, and ten years later is treacherously supplanted by one of these. A domestic story of the trials that purify character. [2/- Macmillan.]

Probation. 1880.

A story of the Lancashire cotton famine of 1863, setting forth on the one side the distress of the poor operatives and on the other the loves of a wealthy girl, a hot champion of women's rights, and a clever man who engages her energies and enthusiasms in really useful work. [2/- Macmillan; $1 Holt, *N.Y.*]

From Moor Isles. 1888.

A small group of characters, male and female; Brian, a study of the artistic temperament, in which the author always shows especial interest, the impulsive Inez and the fine-natured daughter of the people, Alice Ormerod, with her devotion and unreciprocated love. [6/-, 2/- Macmillan; $1.35 Holt, *N.Y.*]

Kith and Kin. 1891.

Like the foregoing, a good example of the novel suited for family reading. The hero is the grandson of a wealthy squire, disinherited and earning his living as a clerk. His grandsire learns accidentally the true position of the young man, whom he had supposed to be in comfortable circumstances. This is the starting-point of the plot; the love episodes have many passages of deep and true feeling. [2/- Macmillan; $1 Holt, *N.Y.*]

FOWLER, ELLEN THORNEYCROFT. Concerning Isabel Carnaby. 1898.

The manners and the humours of a Methodist household contrasted with the smart frivolity of London society. Isabel, the society girl, loves a Methodist tutor, but her arrogance leads to a rupture, which ultimately is made up when he fathers a scandalous novel written by her. Bright dialogue and comic epigrams are the distinguishing features of the book. [6/- Hodder; $1.50 Appleton, *N.Y.*]

A Double Thread. 1899.

A story of smart worldlings and dull provincials, very like the last in its essential features of dialogue, repartee and epigram: all the people without exception are given to the utterance of sayings. The plot is founded on the supposition that a soldier has love affairs with two girls, one poor, the other rich, who in the *dénouement* prove to be the same person. [6/- Hutchinson; $1.50 Appleton, *N.Y.*]

The Farringdons. 1900.

The humours of Methodist society again brought into piquant juxtaposition with the fashionable world; the story comparatively unimportant, except as a framework for the sketches and caricatures of people and manners. The Methodist heroine is the centre of interest, but such figures as Mrs. Hankey and Mrs. Bateson are more characteristic. Their small talk on religion and providence, and on more frivolous subjects, bubbles over with smartness and epigram. Locality: the Black Country (Silverhampton is the writer's own Wolverhampton, which her father, the Right Hon. Sir Henry H. Fowler, G.C.S.I., represents in Parliament). [6/- Hutchinson; $1.50 Appleton, *N.Y.*]

"Francis, M. E." [*Mrs.* Frances Blundell, *née* Sweetman]. In a North Country Village. 1893.

Sketches and actual episodes of agricultural life, reported *in propriâ personâ* by one of the quality, who has a keen eye for unvarnished human nature. [6/- Harper; $2, $1.25 Little & Brown, *Boston.*]

The Story of Dan. 1894.

A brief tale, told with directness and tragic simplicity, of a magnanimous peasant, who adores with infatuation a worthless girl and sacrifices himself blindly and uselessly. Friendly portraits of Irish country people are among the minor characters. [3/6 Harper; $1.25, 50c. Houghton, *Boston.*]

Maime o' the Corner. 1897.

A touching tale of self-renunciation among the poor and lowly. Scene: rural Lancashire and Liverpool. [6/- Harper.]

*Yeoman Fleetwood. 1900.

Country life in southern Lancashire early in the 19th century furnishes the environment and the minor characters. A yeoman of faultless character loves a girl who is above him in social rank, and who has captivated George, Prince of Wales, at Brighton. The *dénouement* gives glimpses of Mrs. Fitzherbert, Beau Brummel and the dissolute prince. [6/- ($1.50) Longman.]

Pastorals of Dorset. 1901.

Slight stories and sketches of Dorset folk, that regard chiefly the pleasant side of local peculiarities, and have more affinity to the poet Barnes than to the pessimist Hardy; full of humorous appreciation of character. The feelings excited among the people at home by the war in South Africa is a motive touchingly worked out. [6/- ($1.50) Longman.]

Fiander's Widow. 1901.

Fiander was an elderly farmer, whose charming young widow woos his old friend when she finds she cannot manage the farm. Out of this situation a humorous little romance is developed, displaying with delicate comic touches the self-interest, the conservatism, and the cunning of the Dorset rustic. [6/- ($1.50) Longman.]

Fraser, *Mrs.* Hugh [*née* Crawford]. The Custom of the Country. 1899.

Stories and pictures of new Japan, chiefly of an emotional character; *e.g.*, the title-story and the pathetic story of a foreigner's *liaison* with a Jap. An enthusiastic love for things Japanese pervades the book. [6/- Hutchinson; $1.50 Macmillan, *N.Y.*]

Frazer, R. W. [b. 1854]. Silent Gods and Sun-steeped Lands. 1895.

Seven brief stories and sketches by a scholar—an intimate and realistic presentation of native life and ideas in modern India. [3/6 Unwin; $1.50 Stokes, *N.Y.*]

Froude, James Anthony [1818-94]. The Two Chiefs of Dunboy. 1889.

A historian's essay in fiction—an Irish tale composed of some materials used in writing his *English in Ireland.* [3/6 Longman; $1.50, 50c. Scribner, *N.Y.*]

Gallon, Tom [b. 1866]. The Rogue in Love. 1900.

A good example of this author's imitations of the sentimental melodrama and humorous drawing of character from low life, of which Dickens is the great exponent. The rogue is an inmate of Wormwood Scrubs gaol, who acts the good fairy to a queer old waiter's innocent daughter, falls in love, and is changed into an honest man. [6/- Hutchinson.]

GARNETT, OLIVE. Petersburg Tales. 1900.

Four analytical studies of Russian social conditions and of the emotional undercurrents of life and character in that country: essays in the manner of Mr. Henry James and Turgenev. *Ronkoff* illustrates the evils of bureaucratic institutions; *Vetrova* is a record of a terrible political punishment and the impression it made on various individuals and the public. [6/- Heinemann; $1.50 Houghton, *Boston.*]

GERARD, DOROTHEA [*Madame* Longard de Longgarde; b. 1855]. Orthodox. 1888.

The love story of a Polish Jewess and an Austrian lieutenant, sketching and contrasting the manners, customs and the religious feelings of the two nations. A stern and tragic romance. Scene: a town in Austrian Poland. [3/6 Macqueen; 25c. Appleton, *N.Y.*]

*Recha. 1890.

A tale of a Polish Jewess and her unworthy lover, an Austrian officer. A sad picture of Jewish life and character in a miserable Galician town, where Recha's father, a fanatical and sternly orthodox Jew, uses his daughter as an instrument for fleecing the foolish young Austrians. [6/- Blackwood.]

One Year. 1899.

A tragic romance, dealing with Polish characters, the motive being a man's love for a girl whose father ruined his own father by cheating at cards. Contains studies of life and manners in eastern Galicia. [6/- Blackwood; $1.25 Dodd & Mead, *N.Y.*]

The Supreme Crime. 1901.

A story of Ruthenian life in Austria, giving a realistic picture of local manners and customs and of racial peculiarities. A husband is brought to believe his innocent wife guilty of poisoning her sister, whom he had loved: a sombre and tragic story, portraying the humbler strata of society in the country, as the next does the rich and the well-born. [6/- Methuen.]

Sawdust. 1901.

A sort of Ruthenian *Romeo and Juliet*, in which are figured modern industrialism at odds with decadent aristocracy, a pushing German, who opens a sawmill in a village of the Carpathians and makes millions, representing the one, and an impoverished but cultured Polish count, whose daughter is loved by the miller's son, representing the other. [6/- Heinemann.]

The Million. 1901.

Another intimate study of racial characteristics and of manners in Gallicia. The impulsive heroine sacrifices her love to her father's social ambition; but in a series of tragic episodes it is shown how nothing but crime and misery results from the act. The heroine's character is carefully drawn. Title refers to the destiny of the father's wealth. [6/- Methuen.]

GERARD, E. D. [Emily Gerard, *Madame* de Laszowska; b. 1849] and DOROTHEA GERARD. Reata; or, What's in a Name? 1880.

Reata is half a Mexican and half a German, whose wild freak, conceived in fun but continued in earnest, leads her into serious embarrassments. The Mexican scenes are studied from life. [3/6 Blackwood; 15c. Harper, *N.Y.*]

Beggar my Neighbour. 1882.

Scene: Poland 40 years ago. Primarily a novel of character, with a simple and natural plot. The chief *dramatis personæ* are three brothers; one a con-

scienceless scoundrel, but the best a fine example of nobility and devotion mingled with human weakness; and two cousins, the soulless beauty and the complex Vizia, a combination of external hardness with a generous and passionate heart. [3/6 Blackwood; 20c. Harper, *N.Y.*]

The Waters of Hercules. 1885.

The action takes place amid the wild scenery of the borders of Hungary and Roumania, and the local characters, manners and superstitions are utilised. The plot turns on the search for a certain mysterious abyss with a legendary history attached to it, and involves such picturesque scenes as an encounter with brigands and a great forest fire. [3/6 Blackwood; 20c. Harper, *N.Y.*]

A Sensitive Plant. 1891.

The life of a girl who from childhood has been affected with morbid timidity and shyness. She is made an attractive figure by the deep unselfishness that at length overcomes her nervousness and sends her forth to do a generous act. Both England and Venice are depicted.

GILCHRIST, R. MURRAY [b. 1868]. A Peakland Faggot. 1897.

Very brief tales and scenes of life in the Peak of Derbyshire, with an accentuated version of the dialect, pictures of cottage interiors and realistic studies of rustic character, some of them akin to the peasant tales of French naturalists. [2/6 Richards.]

The Courtesy Dame. 1900.

One of the author's full-length novels, also laid in the Peak, and comprising sketches of local scenery and houses, characters and manners, with much dialect. The main situation is a young girl's love for an aged peer. [6/- Heinemann; $1.50 Dodd & Mead, *N.Y.*]

GISSING, ALGERNON [b. 1860]. A Secret of the North Sea. 1899.

A melodramatic story of the farmers and fisher folk of the Northumberland coast, whose rude speech is reproduced. It turns on the life-long enmity of two neighbours and shows nothing but the dark side of these people. The scenery of sea, sky and moorland gives the story breadth and atmosphere. [6/- Chatto.]

GISSING, GEORGE [b. 1857]. The Unclassed. 1884.

The first of a series of novels, which together form an earnest endeavour to disclose the realities of modern life, particularly in great towns like London, to study the social maladies of the time and to illustrate by artistic means the working of ameliorative influences, particularly of socialism. The "Unclassed" are the "daughters of joy," and the author would show that even these are not utterly lost. Two girls are rescued, or rescue themselves, and live an honest and womanly life; one of them, a distinctly ideal character, devoting herself nobly to the work of helping the poor and fallen. [6/- Lawrence & Bullen; $1.25, 50c. Fenno, *N.Y.*]

*Demos; a Story of English Socialism. 1886.

An exhaustive examination of socialism in its effect on various minds, chiefly of the working classes; the principal character a demagogic workman suddenly enriched, who gradually lapses from integrity and forsakes his high ideals. The nobler natures of the woman who loves him and of the woman of gentle nurture whom he marries bring into the story the pathos of human tragedy, while his old associates and his relatives afford studies of idiosyncrasy and kinship in the working class. Much more realistic and honest as a study of life as it is than the earlier novel. [2/6, 2/- Smith & Elder; 25c. Harper, *N.Y.*]

Thyrza. 1887.

The story of a London factory-girl, whose imaginative and spiritual disposition stands out against the squalor of her surroundings: a story chiefly of psychological interest, to which the by-characters contribute—the artisan-student, the young Ruskinian, teaching among the workmen of Lambeth, and a third workman who is agnostic and socialist, with more normal specimens of the labouring class. [2/6, 2/- Smith & Elder.]

A Life's Morning. 1888.

A melancholy story: the heroine does indeed marry the lover whose social position is so much above hers, but her father's fate is representative of a pathetic group of Mr. Gissing's characters, worthy and capable men, whose life-work is ruined by the social conditions into which they are born. [2/6, 2/- Smith & Elder; 25c. Lippincott, *Phila.*]

*The Nether World. 1889.

The obscure, poverty-stricken multitudes of Clerkenwell, brutalised by the pressure of an inhuman struggle for bread, half of them criminals or in league with criminals, a nether world of squalor and misery, realistically depicted, but without any grossness. Among the crowds of *dramatis personæ* stand out the family of a worthy man ruined by misfortune, with a son and daughter driven to felony and immorality; and, on the other hand, a little group of ideal characters engaged in a lofty struggle with evil, in which they are worsted by circumstances. [2/6, 2/- Smith & Elder; 45c. Harper, *N.Y.*]

The Emancipated. 1890.

A series of characters who have liberated themselves from the restraint of creed and moral law; the emancipated women are morbid, self-questioning types, and their histories are sad records of failure and unhappiness, which are relieved by the episode of Miriam's wooing and marriage to a rough and honest man and their happy after-life. [6/- Lawrence & Bullen; $1.50 Way, *Chicago.*]

New Grub Street. 1891.

A pessimistic study of the modern conditions of the literary life. The writer, who is primarily a business man, succeeds, while those of superior talent and finer artistic conscience fall into distress and ruin. [2/6, 2/- Smith & Elder.]

Born in Exile. 1892.

The hero, a mixture of base and honourable qualities, is ambitious of rising in the world and of mixing with cultivated society; but is handicapped by the disadvantages of his early life and by personal qualities that are attributed to heredity. [3/6, 2/- Black.]

The Odd Women. 1893.

Studies a particular phase of modern life, the forlorn lot of the "superfluous" women. The ineffectual struggles of a group of gently nurtured women, and a girl's unhappy marriage for the sake of obtaining a home, are realistically presented. [6/- Lawrence & Bullen; $1 Macmillan, *N.Y.*]

In the Year of Jubilee. 1894.

A satire on the vulgarity and barbarism of the lower middle-class, with a humorous commentator thereon in the person of a man with a mania for statistics, and a number of characters drawn and analysed with candour and realism. A more conventional story of intrigue occupies the latter part of the book. [6/- Lawrence & Bullen; $1.50 Appleton, *N.Y.*]

Eve's Ransom. 1895.

A story dwelling much on the sordid aspects of lower middle-class life. Eve's artistic and social aspirations are awakened by a visit to Paris. [6/- Lawrence & Bullen; $1.50 Appleton, *N.Y.*]

*The Whirlpool. 1897.

Theme: the irresistible attraction which London life, with its pleasures, excitements and extravagance, has for a numerous class of people, who may depart for a season, but are again drawn into the fatal vortex. The cultured life has no time for children, and sterility is the common result. Is there not better hope even in Rudyard Kipling's ideal of man as the active animal and fighter? This and like questions arise in the course of the novel. [6/- Lawrence & Bullen; $1.25 Stokes, *N.Y.*]

Human Odds and Ends. 1897.

Sketches of and jottings on many phases of modern life, rarely amounting to a story; *e.g.*, *Comrades in Arms*, a literary man's abortive love affair with a literary woman; *Lord Dunfield*, a severe picture of aristocratic barbarism; *Raw Material* and *The Beggar's Nurse*, glimpses of the sadness and infamy of life under modern conditions. [6/- Lawrence & Bullen.]

The Town Traveller. 1898.

A group of London people of a commonplace, representative kind; a good-natured "commercial," a cockney girl, a lodging-house keeper, and the like, in Kennington; the plot quite trivial. [6/- Methuen; $1.25 Stokes, *N.Y.*]

Our Friend the Charlatan. 1901.

A study of character and of circumstances moulding character. The "Charlatan" is a weak and egotistical, but not ungifted, young Oxford man, whose fair prospects in life and moral nature are blighted by his lack of conscience. We see him in relations of courtship with three young women, and the *protégé* of a rich old lady; and these female characters are the strongest and most interesting in themselves among a set of typically modern people, people with views about life, whose views and character are examined with severe analysis. [6/- Chapman.]

GLYN, ELINOR. The Visits of Elizabeth. 1901.

The letters of a young lady to her mother, recording her observations on manners and customs, characters and conversations, during a series of visits to country houses in England and France. [6/- Duckworth.]

GORDON, SAMUEL [b. 1871]. Sons of the Covenant. 1900.

A study of the Jews in East and West London, and story of the useful life of two youths, who do excellent work for the less fortunate of their people. An optimistic book, which does not shirk realities. [6/- Sands; $1.50 Jewish Pub. Soc., *Phila.*]

GOSSE, EDMUND [b. 1849]. The Secret of Narcisse. 1892.

The scene is Bar-le-Duc, in the 16th century; life at the Ducal Court, mediæval manners, dresses, superstitions, feasts and jollity are presented; the story itself is of a melancholy cast and tragic in its termination. [5/- Heinemann; $1 Tait *N.Y.*]

GOULD, *Rev.* SABINE BARING- [b. 1834]. *Mehalah; a Story of the Salt Marshes. 1880.

A powerful and imaginative story of peasant folk on the east coast, in which character and sensation are mixed in fairly equal parts. Mehalah is a country girl of a strong and passionate nature, the heroine of some painful episodes; there is racy humour in the talk and doings of several rustic people. [2/6, 2/- Smith & Elder; 20c. Munro, *N.Y.*]

*John Herring. 1884.

A powerful, sombre and pessimistic story of village life on the borders of Devon and Cornwall. The characters are numerous and varied; character-

development is the basis of the action. Imaginative description of places and atmospheric effects. [2/6, 2/- Smith & Elder; 30c. Munro, *N.Y.*]

Court Royal; a Story of Cross-Currents. 1886.

The last act in the ruin of a ducal family, brought low by chronic extravagance. Attention is concentrated on the career of a poor girl, pawned to the Jew who holds the chief mortgages and uses them as instruments of revenge for a personal outrage. By her natural abilities she inherits the Jew's wealth, marries a rich *parvenu*, and ends as mistress of the duke's late mansion. The eclipse of the aristocratic house is treated as a serious problem of modern social tendencies, while Joanna's career is all melodrama. [2/6, 2/- Smith & Elder.]

*Red Spider. 1888.

Aims at picturing realistically and preserving the features of village life on the borders of Devon and Cornwall as it was fifty years or more ago. The heroine is a girl of noble nature; the class of the yeoman farmer is depicted with many individual touches. [2/- Chatto; 20c. Munro, *N.Y.*]

The Gaverocks. 1888.

Has a sensational plot turning on wife-murder; the characters, strongly-accentuated types of Cornish villagers in bygone times; the peasants, callous, unlovable people; the gentry represented by a brutal old squire of an obsolete stamp, and his family, a rudely picturesque group. The bits of low comedy, coming between the violent incidents of the tale, set forth almost satirically their harsh traits. [2/6, 2/- Smith & Elder; 50c., 25c. Lippincott, *Phila.*]

Richard Cable, the Lightshipman. 1888.

An Essex story of a peasant who marries an heiress—the pathos of humble life, tempered with farcical scenes. [2/6, 2/- Smith & Elder; 25c. Lippincott, *Phila.*]

*Urith; a Tale of Dartmoor. 1891.

A tale, turning partly on Monmouth's rebellion (1685), full of stormy incident and acts of passion and malice; the scenery and antiquities of the moor, and the manners and customs that reigned among the rugged inhabitants, are delineated with antiquarian knowledge. [6/- Methuen; 20c. Munro, *N.Y.*]

In the Roar of the Sea. 1892.

The action of the story takes place on the Cornish coast. [6/- Methuen; $1.25, 50c. National Book Co., *N.Y.*]

Cheap-Jack Zita. 1893.

A story of the Ely fens in 1815. [6/- Methuen; $1.25, 50c. Tait, *N.Y.*]

Noémi; a Story of Rock-Dwellers. 1895.

Mediæval France at the time of the long struggle with England in the 14th century; the heroine, an amazonian Jewess. Local features, such as the wondrous rock-fortress on the Dordogne, play a considerable part in the tale. [6/- Methuen; $1, 50c. Appleton, *N.Y.*]

Dartmoor Idylls. 1896.

Stories of the primitive moorland folk and of the still life of the moor, rich in description of the wild and barren but ever varying scenery, and in local and archæological lore. [6/- Methuen.]

Guavas, the Tinner. 1897.

A melodrama of passion, villainy and triumphant virtue, enacted in the wildest part of Dartmoor, and embodying much antiquarian lore, chiefly about the Stannary Laws, the manners and customs of the tin-miners and the superstitions that prevailed down to the Elizabethan age and even after. [6/- Methuen.]

Bladys of the Stewponey. 1897.

A romance of highwaymen and rock-dwellers in Shropshire in the latter half of the 18th century, strong in local features. It turns on the marriage of a hangman, who manages to conceal his identity, with the pretty daughter of an innkeeper; and contains some ghastly scenes, such as the execution of a woman by burning. [6/- Methuen.]

Perpetua. 1897.

The persecutions of Christians at Nimes, A.D. 213; a learned archæological work. [6/- Isbister; $1.25 Dutton, *N. Y.*]

Domitia. 1898.

An antiquarian's picture of Court life in Rome during the Reign of Terror under Domitian. The heroine is the tyrant's unhappy wife. [6/- Heinemann; $1.50 Stokes, *N. Y.*]

Furze Bloom. 1899.

"Tales of the Western Moors," little vignettes of rustic life, not so fantastic nor so much idealised as in the longer stories, *e.g.*, *Genefer*, *A Can of Whortles*, *Caroline*. [6/- Methuen.]

Pabo the Priest. 1899.

A story of Wales in the time of Henry I. (1100-1135), who was trying to force Roman discipline on the independent Welsh Church, with a view to subjugating the people. Strong in local colour. [6/- Methuen; 50c. Stokes, *N. Y.*]

Winifred; a Story of the Chalk Cliffs. 1900.

The heroine, the unacknowledged child of a gentleman and a smuggler's daughter, is given a lady's education by the energy of her mother, a fierce, persecuted woman, who curses her recreant husband, and is reconciled to him only on his death-bed. The heroine's is also a strong, mutinous nature; and the other characters participate more or less in the same exceptional strength. Devonshire landscape is an important element in the story. [6/- Methuen.]

The Frobishers. 1901.

A study of the hardships and oppressions of workers in the pottery districts of North Staffordshire, the details evidently "got up" for the purpose of instructing public opinion. [6/- Methuen.]

GRAHAM, JOHN W. Harlaw of Sendle. 1901.

The motive of the love-story is the scruples of a high-minded young man who loves an heiress. But the main interest lies in the portraiture of certain Cumberland originals. [6/- Blackwood.]

GRAHAME, KENNETH. *The Golden Age. 1895.

Reminiscences of childhood, related with much humour and gusto, reproducing the child's attitude of mind; the subjects, a little family of five children left very much to themselves and making a little world of their own. Written in a pure and graceful style. [6/- net Lane.]

Dream Days. 1898.

Similar sketches and episodes of child-life, humorous and otherwise, viewed through a mist of dreamy longing. [3/6 net ($1.25) Lane.]

"GRAND, SARAH" [*Mrs.* Haldane McFall, *née* Clarke]. Ideala. 1888.

A portrait of a woman of original and wayward nature, a character "by suffering made strong"; one of the earliest sketches of the New Woman. [6/- Heinemann; $1.50 Appleton, *N.Y.*]

The Heavenly Twins. 1893.

A medley of multifarious incidents intended to advocate greater freedom for women. Full of moralising passages referring to the marriage question, etc.; some of the characters eccentrically humorous, others idealisations of the writer's views on life. The episode in Book IV., *The Tenor and the Boy* (which has been published separately, 1/6 net), describes the intercourse of a young wife, disguised as a boy, with a sensitive young man, who discovers her sex when rescuing her from drowning. [6/- Heinemann; $1.50 Cassell, *N.Y.*]

The Beth Book. 1897.

The biography of a girl who believes she has genius, and who is a type of the New Woman. This also is full of moralising tirades about modern society, the masculine *régime*, etc., everything of the nature of a story being sacrificed to vague preaching. [6/- Heinemann; $1.50 Appleton, *N.Y.*]

Babs the Impossible. 1901.

The history of Babs begins with her precocious girlhood, and is carried on to the age of love-making. First we have the family squabbles of this *enfant terrible*, and then her flirtations with a romantic peer and his friend. The other characters are chiefly women, more or less neurotic and eccentric, in a remote country place, where bachelors are hard to come by. [6/- Hutchinson.]

GRAY, E. MCQUEEN. Elsa. 1891.

The story is laid in Venice and Munich; and the development of character in the two chief persons is the main element of interest. They are ideal creatures, actuated by lofty and steadfast motives. The minor personages furnish some comic pages. [6/- Methuen.]

"GRAY, MAXWELL" [*Miss* M. G. Tuttiett]. The Silence of Dean Maitland. 1886.

As a young curate, a future dignitary of the Church seduces a girl, commits manslaughter and allows his dearest friend to suffer penal servitude for the crime. Afterwards he lives a good and useful life, with occasional twinges of conscience, till the friend is released from prison and forgives him, whereupon the Dean makes public confession and dies. [3/6 Paul; 75c., 50c. Appleton, *N.Y.*]

In the Heart of the Storm. 1891.

A novel in which the events of the Indian Mutiny play a main part, though the author continually finds opportunity for talk on women's rights and similar topics. [6/- Paul; 75c., 50c. Appleton, *N.Y.*]

The Last Sentence. 1893.

A barrister, having married a girl of low station, learns that she has perished in a fire; but she is alive and accidentally sees him courting another woman, the shock causing her death. By a strange series of events, he condemns as judge his own daughter for child murder, and her innocence is proved only just in time to save her from death. [6/- Heinemann; $1.50, 50c. Tait, *N.Y.*]

An Innocent Impostor; and other Stories. 1893.

The title-story is a farce, turning on an involuntary case of impersonation; *The Silver Casket* is a love story, tragically interrupted, and renewed in middle age; *The Mysterious Guide*, a sensational Alpine adventure. [6/- Paul; $1.50 Appleton, *N.Y.*]

The House of Hidden Treasure. 1898.

An old-fashioned plot novel, with a villain of the old school, who intercepts letters and in general maintains the traditions of his office. The lively heroine belongs to the type of girl who is at once fascinating and exasperating. [6/- Heinemann; $1.50 Appleton, *N.Y.*]

GREEN, EVELYN EVERETT [b. 1856]. Six Stories, narrated by Max von Pochammer. 1900.

The first story may be taken as type of all; the love tale of a German pastor, a learned man, but simple-hearted, a believer in Providence, who chooses his wife by a sign from above, and wins her love after years of waiting. This author has written a large number of novels and stories suitable for young girls. [3/6 Leadenhall Press.]

GREENHOW, H. M. Brenda's Experiment. 1896.

Story of an English girl, who marries an Indian Mohammedan; a story full of learning about the people and their religion drawn from the Koran and from actual life in the country. The events of the Mutiny, as they affected one small district, are told in a straightforward way. [2/6 Jarrold.]

"GRIER, SYDNEY C." [Hilda Greig, b. 1868]. In Furthest Ind; the Narrative of Mr. Edward Carlyon of the H.E.I.C.'s service. 1894.

The imaginary autobiography of an East India Company's servant, who is persecuted by the Inquisition, and visits the Court of the Great Mogul; founded on historical research. [6/- Blackwood.]

An Uncrowned King. 1896.

A Crowned Queen [*sequel*]. 1898.

"A Romance of High Politics," and "The Romance of a Minister of State," imaginative treatment of politics, diplomacy and palace-intrigue in a fictitious kingdom of Thracia, supposed to resemble in its conditions those unsettled Balkan States that are under the thumb of Russia. Love plays an active part in the drama. A diplomatist of vast pretensions, Count Cyril Mortimer, comes to the front as the tales proceed. [Each 6/- Blackwood; *Uncrowned King*, $1.50, 50c. Putnam, *N.Y.*]

Like Another Helen. 1899.

India in the 18th century—the series of historical events that were connected with the Black Hole incident (1755-57). The story is told in letters between two girls, one of whom resembles strongly Richardson's Clarissa; the language and sentiment of the period laboriously reproduced. [6/- Blackwood.]

The Kings of the East. 1900.

A sort of sequel to *A Crowned Queen*, Mortimer reappearing as premier of Thracia. The schemes of a Jewish "United Nation Syndicate" for repossessing the Holy Land provide the cardinal motive of the romance. Mixed up with the affairs of princes and diplomatists, which are conceived on a scale befitting the chancelleries of Western Europe, are a variety of love romances, happy or tragic. [6/- Blackwood.]

GRIFFITHS, *Major* ARTHUR GEORGE FREDERICK. In Tight Places; Some Experiences of an Amateur Detective. 1900.

A collection of short detective stories that deal little with the repellant aspects of crime, though concerned with shady life and the hunting down of felons. Very matter-of-fact and unsentimental in manner. The author is an authority on police and crime and has been a governor and a Government inspector of prisons. [6/- Jarrold.]

Fast and Loose. 1900.

An exciting detective story--crime, mystery and discovery woven into a complex mesh. [6/- Macqueen.]

GROOME, FRANCIS HINDES [b. 1851]. Kriegspiel; the War Game. 1896.

A novel of gypsy life, by the author of *Gypsy Folk-Tales* (1898). An English baronet, whose mother was a Romany, is kidnapped, and journeys up and down England and the Scottish border in a gypsy caravan; Suffolk, Berwick and Edinburgh being the principal scenes. Romany manners and customs, their life under canvas, their language and lore, are the chief subjects, along with the astonishing adventures of the hero. [6/- ($1.50) Ward & Lock.]

HAGGARD, HENRY RIDER [b. 1856]. King Solomon's Mines. 1886.

A highly coloured romance of adventure in the wilds of Central Africa in quest of King Solomon's Ophir; full of sensational fights, blood-curdling perils and extraordinary escapes, with interludes of buffoonery. [3/6, 25c. Cassell; 75c. Longman, *N.Y.*]

Allan Quatermain [*sequel*]. 1888.

A similar compound of realism and fantasy. A subterranean river in Africa leads the adventurers to a city in the interior of the earth, where the hero courts the queen and involves all in civil war. [3/6 (75c.) Longman.]

She. 1887.

Another wonder story, with realistic and grüesome details worked in. "She" is a mighty queen and enchantress in an imaginary African region; she has lived many centuries and had amorous passages with the hero when, in an early stage of existence, he was a Greek. [3/6 ($1.25) Longman.]

*Jess. 1887.

Gives a good picture of the home life of the Boers. [3/6 Smith & Elder; 75c. Longman, *N.Y.*]

Maiwa's Revenge. 1888.

Mr. Meeson's Will. 1888.

Colonel Quaritch, V.C. 1888.

All similar in general characteristics, fantastic marvels and realistic travel-pictures of Africa and elsewhere, with no end of thrilling adventure, gory scenes of slaughter and unexpected escapes. [*Maiwa's Revenge*—1/6, 1/- (75c.) Longman. *Mr. Meeson's Will*—3/6 (75c.) Longman. *Colonel Quaritch, V.C.*—3/6 (75c.) Longman.]

Cleopatra. 1889.

Eric Brighteyes. 1891.

The same kind of thing with imaginary history added. The first takes us back to ancient Egypt and draws a lurid picture of the times; the other is a romance of the Scandinavian Vikings. [*Cleopatra*—3/6 ($1.25) Longman. *Eric Brighteyes*—3/6 (75c.) Longman.]

Montezuma's Daughter. 1894.

A sensational romance of the Spanish Inquisition and of Cortez in Mexico. [3/6 ($1) Longman.]

The People of the Mist. 1894.

A "record of barefaced and flagrant adventure," the author calls it. The hero goes to Africa, rescues a beautiful girl from a detestable slave-trader, destroying the rascal's lair; and after various thrilling experiences goes in quest of the wondrous gems in the City of the People of the Mist. [3/6 ($1.25) Longman.]

Heart of the World. 1896.

A pilgrimage of daring adventurers to the wild interior of Mexico, where they reach a pre-Aztec City of the Heart, inhabited by a degenerate race. [3/6 ($1.25) Longman.]

Doctor Therne. 1898.

A violent anti-Antivaccination novel. [3/6 ($1) Longman.]

Black Heart and White Heart; and other Stories. 1900.

The title-story deals with the loves of two Zulus, in which an English trader plays a sinister part. Cetewayo is a prominent figure. *Elissa* is a tale of the Phoenician Zimbabwe in Rhodesia. *The Wizard* is a vigorous tale of missionary effort in Central Africa. [6/- ($1.25) Longman.]

Lysbeth; A Tale of the Dutch. 1901.

A story of the Netherlandish Revolt against Philip II., beginning at Leyden in 1544—when Lutheranism was just beginning to lay hold of the Northern Netherlands, and ending with the siege of that city in 1574, and with a picture of the principal characters living peacefully in the author's loved city of Norwich. Written from the point of view of a strong Protestant and thorough Englishman. [6/- Longman.]

HAGGARD, HENRY RIDER, and ANDREW LANG [b. 1844]. The World's Desire. 1891.

A sensational romance of ancient Egypt that brings in both the Exodus of the Israelites and the death of Ulysses. [3/6 ($1.25) Longman.]

"HALL, OWEN" [James Davis]. In the Track of a Storm. 1896.

The troubled career of a supposed highwayman and convict, the victim of a miscarriage of justice; scenes of convict life in New South Wales. [3/6 Chatto; $1.50 Lippincott, *Phila.*]

HAMILTON, LILLIAS. A Vizier's Daughter; a Tale of the Hazara War. 1900.

A novel of Afghan life, as tragic and sombre as actual life under the Ameer is said to be. It narrates the brief and unhappy career of an heroic daughter of the Hazaras, a rude but worthy race of highlanders. She has to flee the pursuit of a savage general, seeks refuge in the household of a royal minister at Cabul and lays down her life for her protector. The delineation of manners and ways of life in Afghanistan make the book much more than a novel: the author was Court Physician to the Ameer, whose idiosyncrasies are the subject of a careful portrait. [6/- Murray.]

HAMILTON, M. Poor Elizabeth. 1901.

A tragedy of character, utterly unrelieved in its gloom and anguish; the history of a marriage between a beautiful Eurasian and a highly correct Englishman. His hardness of heart and cold superiority are exposed remorselessly; her passionate and impulsive nature, driving her at last to crime, is handled with sympathy and evident knowledge of the racial problems involved. [6/- Hurst & Blackett.]

HAMLEY, *Major-General* WILLIAM G. Traseaden Hall. 1882.

A long, meandering story, extending from the beginning of the Peninsular War to the peace that followed Waterloo, and shifting from an English country town to Portugal and Spain. Provincial life and regimental life are both depicted with fulness and intimacy. [*o.p.*; 3 vols. Blackwood.]

HARDY, FRANCIS H. [*American by adoption*]. The Mills of God. 1897.

Domestic and agricultural life in New Jersey, studied from the point of view of character and conduct. A canting farmer, self-indulgent and tyrannical, who makes his religion a sanction for his selfishness, a down-trodden patient wife and a boy, who is a mischievous young imp, but brave and affectionate, are the principal figures. The boy's daring saves the transcontinental mail and makes his mother's last days happy. Full of spontaneous humour, satirical sometimes and sarcastic, full also of love for nature and nature's children. [6/- Smith & Elder.]

HARDY, THOMAS [b. 1840]. Desperate Remedies. 1871.

A plot-novel of the Wilkie Collins type, with glimpses of village life and rustic gossips and sketches of nature. [6/- ($1.50) Harper.]

*Under the Greenwood Tree. 1872.

Practically the first of the Wessex novels, the common basis of which is intimate delineation of the people of Dorset and the neighbouring regions and of the natural life and scenery. The local dialect is used in a much modified form. A series of dramas, most often tragic, hingeing on motives of passion, are enacted in these surroundings, the principal personages being as a rule above the rank of the peasants, who appear chiefly in the comic scenes. A sceptical view of life and morality becomes more pronounced in the later works, which are sometimes polemical in tone. A leaning to naturalism on the one hand, and on the other a genuine infusion of poetical feeling, are the dominant characteristics. This first novel is an idyll of village life, in which the members of a carrier's family, the parish choir and various oddities, figure as a sort of comic chorus to the main action, the loves of a rustic boy and girl. It forms the chief example of the author's facetiousness. [6/- ($1.50) Harper.]

A Pair of Blue Eyes. 1872-73.

A love story of two friends and a Cornish girl, who loves both and marries neither, ending in poignant tragedy. The story turns on the mutual misunderstandings of the friends and similar sins of innocence on the maiden's part. The author's peculiar necessitarianism begins to show itself here in the abundant coincidences that seem like fatality. Scene: a little village on the Cornish coast. [6/- ($1.50) Harper.]

*Far from the Madding Crowd. 1874.

The tragi-comedy of country life: the principal characters are farmers, while their labourers take the comic parts. The title is ironical, several deaths chequering the story, though Oak and Bathsheba, both typical characters, are wedded at the end. A harrowing episode of seduction, desertion and death, and a melodramatic episode of disappointed love and jealousy, are the chief expansions of the main story. The routine of agricultural work, outdoor life on the farm, the natural scenery and the weather, enter largely into the tale. [6/- ($1.50) Harper.]

The Hand of Ethelberta. 1876.

"A Comedy in Chapters," dealing with both Wessex and society in London. Ethelberta is the author's Becky Sharp, but differs characteristically from Thackeray's adventuress. A girl of lowly birth, she flourishes for a time as a fine lady by means of genuine talent, a successful crusader against caste prejudice, but ends as wife of an aristocratic debauchee. Her unconquerable loyalty to her needy family of brothers and sisters is her redeeming virtue. [6/- ($1.50) Harper.]

*The Return of the Native. 1878.

A drama of passion and nemesis, enacted amidst the wild and solemn scenery of an imaginary heath, and animated profoundly by the author's philosophy of

revolt. He regards the characters and their environment as examples of the "quandary" in which the working of natural laws has placed mankind. Fatal misunderstandings between dear relatives and the imperceptible yielding to temptation, which leads to crime and death, are the characteristic motives. Clym Yeobright and his mother and the strangely fascinating Eustacia Vye are among his finest impersonations of human longing and disillusionment, anguish and endurance. The work forms a typical example of the author's poetic treatment of nature and nature's influence on human character. [6/- ($1.50) Harper.]

The Trumpet Major. 1879.

A humorous and happy love story, more soberly realistic than the foregoing in its picture of family life and of the fickle sailor-lover. The anxiety and panic that reigned on the South Coast during Napoleon's domination are a leading motive, and there are glimpses of George III. and his family at their favourite watering-place of Weymouth. The Trumpet Major is an ideal and noble figure. [6/- ($1.50) Harper.]

A Laodicean; or, the Castle of the De Stancys; a Story of To-Day. 1881.

Another Wessex and society novel—quite a minor work. The heroine is a weaker Ethelberta and the motive somewhat similar, *i.e.*, feudal prestige superseded by brains and money. An ancient castle is the scene of the intricate love drama. [6/- ($1.50) Harper.]

Two on a Tower; a Romance. 1882.

A slight story, fanciful and unreal in general character, the hero an astronomer absorbed in science. An older lady, whose life has been cursed by neglect and restrictions, loves him; and thus one of the ironical situations the author delights in is produced. [6/- ($1.50) Harper.]

The Mayor of Casterbridge. 1886.

Virtually the life-history of one man, an impetuous, domineering personality, whose energy wins him worldly success; but whose bad passions eventually work his ruin—a tragedy of an Æschylean order, in which misdeeds evoke their own nemesis. Life in a small provincial town, the capital of its district, with studies of typical characters and lavish and imaginative description of the place and its rural surroundings. "Casterbridge" is Dorchester. [6/- ($1.50) Harper.]

***The Woodlanders.** 1887.

A sylvan pastoral, imbued with a pagan delight in the joys and the loveliness of nature, the human figures appearing, as it were, part and parcel of the landscape. A love tale of the conventional kind holds the foremost place, but the underplot is lofty and austere tragedy, an idyll of unrequited love, of which the two protagonists are, like the Mayor of Casterbridge, Æschylean figures, while the nature-worship and the pagan sentiment recall Theocritus. Richer, perhaps, than any other of his novels in poetical description of the country. [6/- ($1.50) Harper.]

Wessex Tales. 1888.

Long short-stories, comic or sad. *The Three Strangers*, a one-act drama, the surprising *dénouement* of which is a piece of sardonic humour. *The Withered Arm*, a gruesome tale of the supernatural. *Interlopers at the Knap* and *Fellow-Townsmen*, fatalistic stories of mistaken marriages, characteristic specimens of those tales in which everything goes awry. *The Distracted Preacher*, a love story of a smuggling parish seventy years ago. All the stories depend more or less on the working out of character and contain *genre*-painting of rustic life. The first won exceedingly high praise from Louis Stevenson. [6/- ($1.50) Harper.]

A Group of Noble Dames. 1891.

Ostensibly family legends of Dorsetshire, collected and related by the members of a Field Club. [6/- ($1.25) Harper.]

*Tess of the D'Urbervilles; a Pure Woman. 1891.

The tragic history of a betrayed woman. Tess is the completer portrait of the ideal woman sketched in the previous novels, a daughter of the soil of Wessex, and at the same time an exponent of the author's fatalism. The tone of the book is polemical; Tess, the author contends, is sinned against, but not a sinner; her tragedy is the work of tyrannical circumstances and the evil deeds of others. The theme is worked out with austere simplicity, a number of personages typical of rustic society being strictly subordinated to Tess. The pastoral surroundings, the aspects of field, river, sky, are used poetically to deepen the pathos of each stage in the heroine's calamities or to add beauty and dignity to her tragic personality. [6/- ($1.50) Harper.]

Life's Little Ironies. 1894.

Brief stories containing the quintessence of the author's fatalistic theory of life, with a series of broadly comic stories added at the end as a sort of antidote. [6/- ($1.25) Harper.]

Jude the Obscure. 1895.

The sceptical views of life and religion, and the leanings towards French naturalistic methods, which have become more pronounced in the later works, are given full play in this story of a peasant scholar's foiled ambition, which from beginning to end is sombre and in many of the incidents extremely painful. The influence of character upon character, here an influence for evil, is the theme of Jude's conjugal history, with its repeated alternations of divorce and reconciliation. The end is the extinction of pure and lofty ideals in the hideous brutality of events, an end in which Jude's suicide is not the most tragic incident. [6/- ($1.50) Harper.]

The Well-Beloved; a Sketch of a Temperament. 1897.

A fantastic story of an artist in pursuit of his ideal woman. He sees his vision embodied successively in three generations, and last of all woos the granddaughter of his first love. Portland is the scene, with a change to London occasionally; but there is less local colour than usual. [6/- ($1.50) Harper.]

HARLAND, HENRY ["Sidney Luska"; b. 1861]. The Yoke of the Thorah. 1887.

A strongly realistic study of Jewish life in New York, particularly of German Jews. The young Jewish hero loves a Yankee girl, but his religious and racial feelings are so worked on by his uncle, who is a Rabbi, that he jilts her. His marriage to a commonplace Jewess is followed by his intensely pathetic death. [3/6, 2/- (50c.) Cassell.]

Mea Culpa; a Woman's Last Word. 1891.

An amusing book, though the end is profoundly tragic; several of the characters are of a witty or humorous kind, especially the musician, Armadis. [3/6 Heinemann; 50c. Lovell, *N.Y.*]

Comedies and Errors. 1898.

Miscellaneous stories, gay or sad, delineating the ordinary people of his own bourgeois world. Scenes in studios and in petty courts; royal personages as human and entertaining as people of humbler spheres, *e.g.*, *The Queen's Pleasure* and *The Invisible Prince*, both dealing with the possible humours and consolations of the life of royalty. [6/- ($1.50) Lane.]

The Cardinal's Snuff-box. 1900.

A love romance of a novelist, who has made a heroine of a lovely girl whom he meets again as an Italian duchess, widowed. He has thus prepared the way unconsciously for his courtship. [6/- ($1.50) Lane.]

HARRADEN, BEATRICE [b. 1864]. Ships that Pass in the Night. 1893.

Adumbrations of life at an Alpine health resort, with a languid and unconsummated love story. The leading motive is the regeneration of the heroine's character by sights of human pathos; and the book teaches insistently how selfish and hollow are the ways of modern society and how near to our hands are worthy duties. [3/6 Lawrence & Bullen; $1 Putnam, *N.Y.*]

HARRIS, FRANK [b. 1856]. Elder Conklin; and other Stories. 1895.

Realistic sketches and episodes of rough life in Kansas. The elder, a strong conscientious Puritan, deliberately commits wrong for the sake of his daughter, who, as it happens ironically, is quite unworthy of his devotion. The little tale, with its intertwined narrative of courtship, is a searching study of motive and of manners. *Gulmore the Boss* is a transcript from life, showing how elections are worked. *Eatin' Crow* and *The Best Man in Garotte* depict life in a mining district, a similar state of things to that which Bret Harte has made familiar. [6/- Heinemann; $1.25 Macmillan, *N.Y.*]

Montes the Matador; and other Stories. 1900.

Montes is a bit of Spain, full of hot passion and abounding life, a story of love and hate; the descriptions of bull-fighting are given with realism and the enthusiasm of one who enters into the spirit of the game. *First Love* describes a girl's affection for a horribly commonplace and shabby-natured young man, to whom she attributes all sorts of high qualities. *Sonia* relates the history of an Englishman's *liaison* with a Russian Nihilist. [6/- Richards.]

HARRIS, J. HENRY. Faith; a Story of Saint Porth. 1899.

An attractive picture of pious and sound-hearted seafaring folk in Cornwall, contrasted with the egoism and faithlessness of their son, who is spoiled by London and the ways of Mammon, and becomes an agnostic. [3/6 Nisbet.]

Our Cove. 1900.

Intimate little pictures of a Cornish village and its people, old and young; anecdotes told in the vernacular, with touches of rustic humour and simplicity, local peculiarities, observances and superstitions being the chief subjects. [2/- Pollard, *Truro.*]

The Luck of Wheal Veor; and other Stories. 1901.

Short stories "of the mine, moor, and sea," presenting vivid impressions of the old-fashioned Cornish peasant, his superstitions, his pietism, and his humours. They are almost wholly in dialect, just "transcripts of life". The eponymous tale deals with the "nuggies" or spirits of the mine, still implicitly believed in. [6/- Gay & Bird.]

HATTON, JOSEPH [b. 1839]. By Order of the Czar. 1890.

"The Tragic Story of Anna Klostock, Queen of the Ghetto"; a sensation novel; prohibited in Russia for its bold handling of the persecution of the Jews. [2/6 Hutchinson; 20c. Munro, *N.Y.*]

Under the Great Seal. 1893.

A novel largely concerned with the maladministration in Newfoundland under the Lorne government. [2/6, 2/- Hutchinson; 50c. Cassell, *N.Y.*]

The Banishment of Jessop Blythe. 1895.

Contains some tolerably faithful rendering of Peakland characters and local customs. Scene: Castleton and Buxton. [3/6 Hutchinson; $1, 50c. Lippincott, *Phila.*]

HAYES, F. W. A Kent Squire. 1900.

Gwynett of Thornhaugh [*sequel*]. 1900.

Contain much history, public and private, some of it founded on documents, relating to France, England, and Holland about 1712. The Court of Versailles, the intrigues connected with the Peace of Utrecht, the squire's dealings with the Jacobites, etc., are the principal motives of a wild and breathless series of adventures. Louis XVI., the Regent, and Marlborough are prominent figures. [6/- Hutchinson.]

HENTY, GEORGE ALFRED [b. 1832]. Rujub the Juggler. 1893.

A romance of Indian adventure during the Mutiny. Nearly all the rest of this exceedingly prolific author's novels are historical romances written for boys. [3/6, 2/- Chatto.]

HEWLETT, MAURICE HENRY [b. 1861]. * The Forest Lovers. 1898.

A landmark in the renaissance of pure romance in the style of Malory, influenced by Stevenson and Meredith; relating the wanderings and adventures of a knight and a peasant girl whom he has rescued. They remain faithful to each other through great dangers and difficulties. The scene is an idealised New Forest of the Middle Ages, and the descriptive pages are very poetical and richly coloured; the author skilfully portrays the manners, customs, dress, towns and castles, modes of life, humour and moral and religious ideas of the 12th and 13th centuries. [6/- ($1.50) Macmillan.]

*Little Novels of Italy. 1899.

Five stories of Renaissance times, the work of a scholar learned in the history and the literature of the period. *The Duchess of Nona* tells how an Italian adventurer brought home his beautiful and stupid English bride, and tried to make her a tool in his ambitious schemes, but was checkmated by her simple fidelity. *Madonna of the Fig Tree* is the apotheosis of a peasant girl, a half-poetical fantasy, of which the materials are taken from ordinary life in mediæval cities. All reflect the swift changes from comedy to tragedy, the dramatic contrasts of exquisite culture and diabolical crime that characterised the epoch. The pregnant and nervous prose resembles Meredith's. [6/- Chapman; $1 Macmillan, *N. Y.*]

* The Life and Death of Richard Yea-and-Nay. 1900.

A boldly imaginative study of the life and character of Richard Cœur-de-Lion, even more poetical in style than *The Forest Lovers*. Richard's personality is very fully and intimately delineated; he is shown as a man of strong passions, fiercely in love, mutinous towards his father, Henry II., whose old age is portrayed. In the heroine, Richard's lady-love, we have a perfect creature of romance, beside whom Berengaria is a secondary figure. While departing from strict accuracy in the record of events, the story resuscitates the manners and emotions of the age of tournaments and Crusades, and is full of brilliant pageantry and of people who are genuine flesh and blood. [6/- ($1.50) Macmillan.]

*New Canterbury Tales. 1901.

A collection of excellent stories, suffused with the Renaissance spirit, the spirit of chivalry, the worship of love, the tender, gracious devotion to women, combined with a vivid sense of life and love of action. [6/- Constable; $1.50 Macmillan, *N. Y.*]

HICHENS, ROBERT SMYTHE [b. 1864]. The Green Carnation. 1894.

An audacious comic fantasy, satirising the ways of society and parodying the mannerisms of certain popular writers. [2/6 net Heinemann; 75c. Appleton, *N.Y.*]

An Imaginative Man. 1895.

A man of cynical and misanthropic temperament gives way to his morbid impulses, with the result that he becomes a maniac. Scene: Cairo, with pictorial descriptions of the desert and the city, particularly of the seamy side of native life. The writer adopts an unusual moral standpoint, and his satire of the dulness, the petty hypocrisies and cant of modern people is very scathing. [6/- Heinemann; $1.25 Appleton, *N.Y.*]

Flames; a London Fantasy. 1897.

The spiritualistic plot, how a sort of human Mephistopheles seizes one man's personality and seduces another, has a serious bearing on the problem of moral influence. It is a weird story, akin on one side to *Dr. Jekyll and Mr. Hyde*, and on the other to the realistic studies of low and evil life by Zola and his imitators; very long. Cuckoo Bright, though belonging to the lowest class of women, is represented as capable of returning to purity through love for a good man. [6/- Heinemann; $1.50 Stone, *Chicago.*]

The Londoners; an Absurdity. 1897.

A long and farcical extravaganza, containing many excellent examples of the author's pungent wit. [6/- Heinemann; $1.50 Stone, *Chicago.*]

The Slave. 1899.

Another fantasy, interwoven with real life: the heroine, a creature swayed by an overpowering passion for jewels, whose loss by theft of a wondrous emerald is a cardinal incident; and the loves and sorrows of other personages. [6/- Heinemann; $1.50 Stone, *Chicago.*]

Tongues of Conscience. 1900.

Five gloomy stories of remorse carried to morbid extremes. A man haunted by the cry of his dead child whom he had neglected, a wife who poisons her husband because he writes immoral fiction, such are the gruesome themes. [6/- Methuen.]

HICKSON, *Mrs.* MURRAY. The Chronicles of Teddy's Village. 1899.

Very slight, but for the most part very kindly, sketches of village life, its brightness and humour, and its sadness. [3/6 Ward & Lock.]

HOBSON, *Mrs.* CAREY. The Farm in the Karoo. 1883.

A story of a year spent in South Africa by three young Englishmen, a vehicle for a great variety of information about the climate, fauna and flora, inhabitants and farm life in Cape Colony. [2/6 Sonnenschein.]

HOCKING, JOSEPH. All Men are Liars. 1895.

A salvation story of pessimism; by a dissenting minister. A despairing youth is saved from misery and ruin by a woman whom he once rescued from depravity. [3/6 Ward & Lock; $1.50 Roberts, *Boston.*]

Fields of Fair Renown. 1896.

The characters are chiefly literary men, journalists, artists and the like; the villain is a thorough-going realist, who has no true mission, contrasted with writers who inspire and lift the soul. As much sermon as romance. Cornish local colouring. [3/6 ($1) Ward & Lock.]

"And Shall Trelawney Die?" 1897.

Also *The Mist on the Moors*. Melodramas played out in the lonely homesteads, with a background of Cornish moorland. Young love and villainy are the opposing motives. [3/6 Bowden; $1.25 Mansfield, *N.Y.*]

The Madness of David Baring. 1900.

Story of a rich young man who devotes his life and his wealth to the cause of a Brotherhood Settlement in Cornwall; with a study of the various ideals and lives of the members. Aims at showing the power of riches for good. [3/6 Hodder.]

HOCKING, SILAS KITTO [b. 1850]. The Strange Adventures of Israel Pendray. 1899.

A story of Cornish people in Wesley's times (about 1750)—a mixture of sensationalism, sentiment and religious teaching, and a fair specimen of this author's didactic fiction. [3/6 Warne.]

HOLDSWORTH, ANNIE E. [*Mrs.* Lee-Hamilton]. Joanna Traill, Spinster. 1894.

Joanna is an old maid, whose capacity for love and self-sacrifice has been almost crushed out of her by the domineering egoism of her sisters. But a happy accident brings out all her latent strength of womanhood; she does great work among the poor and lost; she loves, but dies a martyr to her own kindness before fruition. Opens up questions of public morality in the story of a girl rescued from a base life. [2/6 net Heinemann; 50c. Cassell, *N.Y.*]

The Years that the Locust hath Eaten. 1896.

The painful story of a patient wife, the best of whose life is sacrificed to a selfish husband's vain ambition. [6/- Heinemann; $1.25 Macmillan, *N.Y.*]

The Gods Arrive. 1897.

A sympathetic and affecting story of long disappointed love. [6/- Heinemann; $1.25 Dodd & Mead, *N.Y.*]

HOLLAND, CLIVE [b. 1866]. My Japanese Wife. 1895.

[2/-, 1/6 Constable; 50c. Macmillan, *N.Y.*]

Marcelle of the Latin Quarter. 1900.

A love story on conventional lines that sheds kindly light on the Bohemian life of artists in Paris. [6/- Pearson.]

HOLMES, ARTHUR H. Quinford. 1899.

A character-study of two women, a young and a middle-aged; with little story, but very realistic dialogue, the intricate style and intricate thought apparently influenced by Meredith. [6/- Unicorn Press.]

"HOPE, ANTHONY" [Anthony Hope Hawkins; b. 1863]. * Father Stafford. 1891.

A country-house comedy. Situation: a square party in love with each other, but the wrong couple betrothed. To set this state of things right with proper regard for the *convenances* and for the feelings of the young ladies, demands a great deal of diplomacy and *finesse*. The comedy works itself out with chat and repartee, and with satire that brushes over the surface of things, while deeper emotions are stirred in the case of the sworn celibate, whose life is well-nigh wrecked by love for the witty heroine. [3/6 (50c.) Cassell.]

A Change of Air. 1893.

A revolutionary poet, being received in county society, and falling in love with the daughter of a country squire, modifies his old opinions and exasperates

the cranky village doctor, who has taken the poems for his gospel: much epigrammatic dialogue. [6/- Methuen; 75c. Holt, *N.Y.*]

* The Prisoner of Zenda. 1894.

Rupert of Hentzau [*sequel*]. 1898.

Two memoirs of the career of Rudolf Rassendyll and his extraordinary adventures in an imaginary kingdom in Austrian Tyrol. Duels and hairbreadth escapes, palace intrigues and conspiracies, and two episodes in which the hero takes advantage of his likeness to impersonate the king, fill the two volumes with romantic action. The characterisation also is romantic—the chivalry of the hero, the princely nature of the heroine, and the cool energy of the villain. Rapid and witty conversation is a distinctive feature of the books. But the characteristic effect results from placing a thoroughgoing romance of cape and sword in a 19th century environment, and this, with the device of the imaginary State, has been the keynote of numerous imitations. [(1) 3/6 Arrowsmith, *Bristol*; 75c. Holt, *N.Y.*; (2) 6/- Arrowsmith; $1.50 Holt.]

The Indiscretion of the Duchess. 1894.

A novelette, combining tragedy and comedy in small compass—the adventures of a diamond necklace and the love affairs of two couples; the characters French. [3/6 Arrowsmith; 75c. Holt, *N.Y.*]

The God in the Car. 1894.

Deals with smart, up-to-date society. The leading character, "Juggernaut," a man of exaggerated will, promotes a company to take over vast estates in South Africa. Sparkling epigrammatic dialogue and love interest are the features of the novel. [6/- Methuen; 50c. Appleton, *N.Y.*]

* The Dolly Dialogues. 1894.

Smart and witty chat between a society lady and her admirer, whom she is alleged to have jilted; characters lightly sketched and connected in a slight tale. [6/- Nisbet; 75c. Holt, *N.Y.*]

A Man of Mark. 1896.

The farcical inner history of a revolution in the imaginary South American Republic of Aureataland. [6/- Methuen; 25c. Rand, M'Nally & Co., *Chicago.*]

Comedies of Courtship. 1896.

Six stories of the humours of courtship as observed by the non-interested person. Characteristic examples of the author's pointed and vivacious dialogue, and of his admirable pictures of Society. [3/6 Innes; $1.50 Scribner, *N.Y.*]

Phroso. 1897.

Adventures of an English nobleman on a Greek Island—sensational fighting, murdering and love-making in rapid succession. [6/- Methuen; $1.75 Stokes, *N.Y.*]

Simon Dale. 1898.

A study of Restoration manners, showing the same characteristics of brilliant talk and social intrigue. The hero, a country squire, and Charles II. are rivals for the favours of Nell Gwynne. [6/- Methuen; $1.50 Stokes, *N.Y.*]

The King's Mirror. 1899.

A romance concerning itself more with character, yet still purely imaginary character in a purely imaginary world. The autobiography of a young German potentate—how he frees himself from tutelage, and how his pleasure-loving

nature has to give way to the duties of his position, to which even his youthful passion must be surrendered. The courtiers and politicians, princesses and women of the world who are the minor characters, are, with their actions and talk, all conceived in the same half-serious, half-comic spirit. [6/- Methuen; $1.50 Appleton, *N.Y.*]

* Quisanté. 1900.

Quisanté is a type of the political adventurer; a knave in his dealings, yet at times rising to the plane of the born statesman; strong in intellect, weak in body, with an indomitable will. A beautiful aristocrat, fascinated by his brilliant personality, throws in her lot with his, rejecting the gentlemanly and honest Marchmont. The book is mainly an elaborate development of this situation and its consequences to each. The hero dies in harness, and the lady is loyal to him in life and in death. The society scenes are characterised by the usual comedy and persiflage. [6/- Methuen.]

Tristram of Blent. 1901.

To be classed among the author's more serious work: another comedy of high society, the manners and tone of which are reproduced with realism, and at the same time a facile mastery of its humours. History of a curious *cause célèbre*, the initial situation of the plot being the existence of two claimants to the peerage and estates of Blent, the accredited heir and his beautiful cousin, who are tacitly in love with each other. This theme is fertile in humorous situations and in the dramatic exhibition of character—the eccentric Tristrams and several others being finely delineated. [6/- Murray.]

HOPKINS, TIGHE. The Silent Gate; a Voyage into Prison. 1900.

Stories and vivid sketches of modern prison life, largely humorous and friendly in their realistic portraiture of criminals. [6/- Hurst & Blackett.]

HOUSMAN, CLEMENCE. The Unknown Sea. 1898.

An allegoric rhapsody of the sea and its deep, inscrutable influence over the soul of man. The hero Christian woos and wins a soulless mermaid, who stands for the cruel and inhuman life of the waters, and in the sequel he dies for her redemption. [6/- Duckworth.]

HUNT, *Mrs.* ALFRED W. [Mary, *née* Raine]. The Leaden Casket. 1880.

The fortunes and the love matters of the heroine, neglected by her novel-writing aunt, then launched by her mother as a professional beauty, gives opportunities for good-natured satire of æsthetic and literary society. The lady-novelist, disbursing more than she gains, the two young poets, the "Millenium" Club, etc., are sketched with much humour. [3/6, 2/- Chatto; $1 Holt, *N.Y.*]

HUNT, VIOLET. The Maiden's Progress. 1894.

"A Novel in Dialogue"—the social career of Moderna, a *blasée* drawing-room beauty, her flirtations and disappointments, and how she found herself. Tart satire on social frailties. [2/6, 2/- Chapman; $1 Harper, *N.Y.*]

A Hard Woman. 1895.

"A Story in Scenes," a series of lively dialogues, developing the story of a clever, but shallow and selfish woman and her gradual moral descent. [6/- Chapman; $1.25 Appleton, *N.Y.*]

The Human Interest. 1899.

"A Study in Incompatibilities," farcical in plot, and in the drawing of the characters a satire on some modern types, the literary woman innocent of worldly knowledge, the egotistic painter, etc. Dialogue lively and pointed. [6/- Methuen; $1.25 Stone, *Chicago.*]

Affairs of the Heart. 1900.

Love episodes, comic or sad, of which the salient characteristic is the smartness and cynicism of the style. The male creatures are all contemptible; the women are mostly silly, or else clever flirts. [6/- Freemantle.]

HUNTER, *Sir* WILLIAM WILSON [1840-1900]. The Old Missionary. 1895.

A sympathetic picture of India in the early days of the 19th century, with a dignified and touching central figure. [2/6 net Frowde].

HUTCHINSON, HORACE G. [b. 1859]. Little Lady Mary; and Her Best Friend. 1900.

Two tales of self-sacrifice. Lady Mary is an audacious and dashing woman of fashion and the heroine of a pathetic story; a group of lovable characters. [6/- Smith & Elder.]

HUTTON, EDWARD. Frederic Uvedale. 1901.

A sketch of a beautiful unworldly character, a modern knight of the Graal. He is a young Roman Catholic, in whose soul two alien impulses are at war—a pagan love of nature and life, and a mysticism that urges him towards the monastic ideal. His education in England and experiences among the Italian clergy and in the riots at Milan are the outer incidents; but the main interest is spiritual. [6/- Blackwood.]

HYNE, CHARLES JOHN CUTCLIFFE WRIGHT [b. 1866]. The Adventures of Captain Kettle. 1898.

Further Adventures of Captain Kettle. 1899.

Medleys of nautical adventure, piratical feats and humorous incidents, of which the hero is a truculent but diverting old skipper. In the sequel he is settled down comfortably on a Welsh farm. [(1) 6/- Pearson; $1 Doubleday, *N.Y.*; (2) 6/- Pearson.]

Prince Rupert the Buccaneer. 1901.

The story, put into the mouth of a girl who followed Prince Rupert in the disguise of his secretary, who was never found out, and who never told her love, of Blake's pursuit of Rupert and the Royalist fleet out of Europe into the West Indies, after the execution of Charles I. [6/- Methuen.]

INGELOW, JEAN [1830-97]. *Off the Skelligs. 1873.

A family history of the Mortimers. The sprightly Dorothea and her mercurial comrade Valentine, with their escapades, their animal spirits and their blithe inconsequence, fill many pages with light-hearted comedy; while the deeper interest is concerned with their abortive love affair, and the growth of genuine affection between Dorothea and the hero. Sympathetic and delicate portraiture of highly sensitive natures, understanding of the unconscious transitions of feeling from friendship to love, and the like, are the peculiar qualities of this author. The drawing is very minute and circumstantial. [6/- Paul; $1.75 Roberts, *Boston.*]

Fated to be Free [*sequel*]. 1875.

Takes up the Mortimer story again, with that of the mysterious crime that overshadows Valentine's inheritance. [2/- Chatto; $1.75 Roberts, *Boston.*]

Sarah de Berenger. 1885.

A poor woman, married to a convict, changes her name and rears her children as their servant, in order to save for them a small fortune she has inherited. [2/6 Low; $1.50 Roberts, *Boston.*]

Don John. 1885.

A case of changing two children at nurse is complicated by the impossibility of knowing whether the change was actually effected. The doubts and misery that arise reach a tragic intensity. The secret is revealed in the final paragraph. [2/6 Low; $1 Roberts, *Boston.*]

JACOBS, WILLIAM WYMARK [b. 1863]. * Many Cargoes. 1896.

Miscellaneous yarns in sailor's lingo; love scenes on shipboard (*A Love Passage*), histories of practical jokes (*A Change of Treatment*), and funny misadventures (*In Mid Atlantic*); portraits of old salts, bigamous captains (*Mated*), love-lorn mates and the like. [3/6 Lawrence & Bullen; $1 Stokes, *N.Y.*]

The Skipper's Wooing. 1897.

Broad comedy from beginning to end. The skipper and his crew go from port to port in search of a missing man, his sweetheart's father, and meet with diverting adventures. Another short tale, *The Brown Man's Servant*, is appended. [3/6 Pearson; $1.50 Stokes, *N.Y.*]

Sea Urchins. 1898.

Droll and racy stories of life in the mercantile marine, very salty in flavour. The boy who fondly believed he was aboard a pirate is a diverting specimen of these urchins. [3/6 Methuen.]

A Master of Craft. 1900.

Ludicrous comedy aboard a coasting schooner; the skipper finds himself engaged to three young women at once, and has to extricate himself by a sham suicide. [6/- Methuen.]

Light Freights. 1901.

Some stories of landlubbers and yokels are added to the customary anecdotes of the coasting trade; both are up to the former level of fluent wit and humour. [3/6 Methuen.]

JEFFERIES, JOHN RICHARD [1848-87]. After London; or, Wild England. 1886.

Civilised England is overwhelmed by a cataclysm, and the country slowly reverts to a state of nature, while the surviving inhabitants adopt the barbarous life of feudal ages. There is little story, but the progress of nature's invasion is related with minute and affectionate description of animal and plant life. [3/6 Chatto.]

Amaryllis at the Fair. 1887.

A naturalist's attempt at novel-writing. Contains some characteristic word-painting of natural scenery, and revels in the plain healthiness of old English country life. [2/6 Low.]

JENKINS, EDWARD [b. 1838]. Jobson's Enemies. 1879-82.

A narrative, with many characters and episodes, including some amusing description of the humours of a small Canadian town seventy years ago, after which the hero is brought to England. The general lesson which the author desires to teach is that a great career may be ruined from despicable causes, and that a man who wishes to get on should not be too uncompromising. [3/6 Sonnenschein.]

JEPSON, E. [b. 1864] and *Capt.* D. BEAMES. On the Edges of the Empire. 1899.

Realistic sketches—of the note-book order—of frontier life in the native Indian regiments and in cities. [6/- Heinemann; $1.25 Scribner, *N.Y.*]

JEROME, JEROME KLAPKA [b. 1859]. Three Men in a Boat. 1889.

A comic history of a picnic up the Thames, a medley of buffoonery and droll musings on familiar things. [3/6 Arrowsmith, *Bristol*; $1.25 Holt, *N.Y.*]

Sketches in Lavender, Blue and Green. 1897.

Social sketches, little stories, thumb-nail portraits and skits, inspired by the same comic-paper style of humour. [6/- Longman; $1.25 Holt, *N.Y.*]

Three Men on the Bummel. 1900.

A humorous narrative of a journey on the Continent, mainly in Germany; full of satirical and funny anecdote. [3/6 Arrowsmith, *Bristol.*]

KEARY, CHARLES F. A Mariage de Convenance. 1890.

A melancholy history of an abnormally selfish man and of a woman's self-devotion, the pair of characters being developed by means of letters. [2/-, 1/6 Unwin.]

The Journalist. 1898.

An uncompromising realistic study of a young journalist, whose ideas and character come under the influence of Ibsenism. [6/- Methuen; $1.50 New Amsterdam Book Co., *N.Y.*]

KEATING, JOSEPH. Son of Judith; a Tale of the Welsh Mining Valleys. 1901.

A melodramatic tale of hatred and long-cherished revenge. A betrayed mother devotes her life to the training of her boy whom she destines to be his father's murderer. Culminates in a ghastly scene. [6/- G. Allen.]

KEATS, GWENDOLINE ["Zack"]. *Life is Life; and other Tales and Episodes. 1898.

Life is Life is a long short-story of Australian life, rising by a climax of calamity to tragic heights of pathos; it is inspired by profound faith in the efficacy of love. A lawless and passionate scoundrel, who wrecks the lives of wife and son and dies impenitent, is the most powerful figure in the drama, while a humble old woman, by her kindness and endurance and her pithy sayings, expounds the thought that "life is life". The other stories deal with Australian life again, and with German, Italian and Devon folk, the last speaking in broad dialect. [6/- Blackwood; $1.50 Scribner, *N.Y.*]

On Trial. 1899.

A country girl commits a felony for the sake of a weak lover, who makes her life a wreck, and he is too cowardly to stand by her, whilst miserably conscious of his degradation. The Devonshire dialect gives point to the humorous sayings of the country folk. [6/- Blackwood; $1.50 Scribner, *N.Y.*]

The White Cottage. 1901.

The man who engages the reader's sympathies, though by no means a hero, is robbed of the woman he loves by a village libertine, whom he subsequently convicts of bigamy. Most of the characters are fisher-folk, whose lives and conduct are subtly analysed.

KENEALY, ARABELLA [b. 1864]. Dr. Janet of Harley Street. 1893.

The heroine, running away from a dissolute French marquis to whom she has been married, is protected by the lady doctor, Dr. Janet, and after sundry exciting events is united to a man whom she loves. [2/6, 2/- Digby & Long; 50c. Appleton, *N.Y.*]

Some Men are Such Gentlemen. 1894.

A young and innocent girl's unaided struggle with life, and how she learns by experience to judge between men. [2/6, 2/- Digby & Long.]

Charming Renée. 1900.

A modern society story, with a romantic plot pivoting on a beautiful girl's extraordinary marriage with a lord, who is under an obligation to have no heirs. [6/- Hutchinson.]

KENNARD, MARY E. [*née* Laing]. The Girl in the Brown Habit. 1887.

A fair specimen of a numerous series of novels by this author on sporting people, country house society, and adventures in the hunting field. [3/6 White; 20c. Harper, *N.Y.*]

A Hunting Girl. 1894.

Matrimonial enterprises and hunting exploits of a dashing heroine, who is in pursuit of a rich husband. [2/6, 2/- White.]

Morals of the Midlands. 1899.

An enthusiast's picture of hunting society, very candid in its views of manners and foibles. [6/- Hutchinson.]

Tony Larkin, Englishman. 1900.

A young man's unhappy love affair, and his desperate adventures among beasts and savages while in exile in West Africa; with scenes of hunting society, flirtation, and scandal at home. [6/- Hutchinson.]

KENNEDY, BART. A Man Adrift. 1899.

"Leaves from a Nomad's Portfolio": the autobiography of a poor man, who goes across the Atlantic, through the States to Klondike and back; working his way as seaman, oyster-fisher, navvy, gold-digger; often in peril, sometimes in prison, always at odds with organised society, and fighting hard for subsistence. [6/- Greening; $1.25 Stone, *Chicago*.]

KERNAHAN, COULSON [b. 1858]. God and the Ant. 1895.

A tract or parable enforcing unconventional views of religion by a strong appeal to sentiment. [2/-, 1/- (25c.) Ward & Lock.]

The Child, the Wise Man, and the Devil. 1896.

A religious novelette, relating a dream that the body of Christ was found and His divinity disproved, so that the world was left with no mediator between man and God—an imaginative defence of orthodox Christianity (*cf.* Jean Paul Richter's *Dead Christ*). [2/-, 1/- Bowden; 50c. Dodd & Mead, *N.Y.*]

KERNAHAN, *Mrs.* COULSON [*née* Gwynne]. The House of Rimmon. 1899.

A lengthy novel, describing life in the Black Country by means of character-studies of an ugly and avaricious set of tradespeople. [3/6 Ward & Lock.]

The Avenging of Ruthanna. 1900.

A sentimental youth in mere levity wins the heart of a simple country maid; but finds his sin recoil and wreck his own after-life. The heroine, Ruthanna, dies early in the book. [6/- Long.]

KIMMINS, *Miss* G. T. ["Sister Grace," of the Bermondsey Settlement]. Polly of Parker's Rents. 1899.

A humanitarian study of slum life by a worker among the poor and the lost. Polly is the child of a thievish family, an undisciplined but generous

girl, who is reformed, and after many harsh experiences is happily married. The wretched life of the slums, the coarse wit of the children, and the work of the Settlement, are realistically sketched. [3/6 Bowden.]

KING, K. DOUGLAS. The Scripture Reader of St. Mark's. 1895.

The Scripture Reader, strong and austere man though he is, falls hopelessly in love with a woman of vile antecedents, and lives with her; but the interval of happy fatherhood ends in tragedy when the husband appears out of her unknown past. [3/6 Hutchinson; 50c. Merriman, *N.Y.*]

The Child who will never grow Old. 1898.

Loving sketches of children, showing a subtle understanding of their thoughts and ways. [5/- ($1.25) Lane.]

KING, MAUDE EGERTON. Studies in Love. 1900.

Quiet, ultra-sentimental idylls of love and the country; plotless and uneventful, but elevated occasionally by poetic feeling: *e.g.*, *Love in the Woods*. [3/6 net Dent.]

KING, RICHARD ASHE. Bell Barry. 1891.

An exciting story, laid in Ireland, then in Liverpool, and in part aboard a liner. The Irish servants and other minor characters, and a stolid, good-natured Yorkshireman provide a good deal of humorous talk. [2/6, 2/- Chatto.]

KINGSLEY, FLORENCE MORSE. The Cross Triumphant. 1900.

The dawn of Christianity studied from the old Hebraic point of view, with consideration of the hereditary influences at work and the relations between the new faith and the old. The hero is a prominent actor in the events that befel during the siege of Jerusalem. [3/6 Ward & Lock.]

KIPLING, RUDYARD [b. 1865]. Plain Tales from the Hills. 1887.

Pictures of Anglo-Indian life and manners, and superficial sketches of the natives: the peculiar realism has been compared to a searchlight, shining intensely on successive portions of the subject, and often revealing the dirty aspects of life. The following are representative of this stage of the author's work. *A Germ-destroyer*, *His Wedded Wife*, *Tod's Amendment*, *In the House of Suddhoo*, *Beyond the Pale*, *The Gate of the Hundred Sorrows*, and a huge farce, *The Taking of Lungtungpen*. [6/- ($1.50) Macmillan.]

Soldiers Three; The Story of the Gadsbys; and In Black and White. 1888-9.

Soldiers Three: Episodes in the Indian life of three British privates, a swaggering Irishman of drunken proclivities and humorous tongue, a phlegmatic Yorkshireman, and an irascible little Cockney, a trio of fast friends, who stand shoulder to shoulder in many perils and escapades, and in the not less trying ordeals of peace. These, with the anecdotes appearing in later collections, form a complete and intensely realistic account of life in the ranks of the British Army. Each man keeps to his local vernacular with humorous effect, and the barrack-room talk is freely reproduced along with its natural garniture of oaths and slang. A delight in strenuous muscular life animates the stories, the battle-pieces are filled with true martial spirit and unrestrained joy in bloodshed. *The Gadsbys* is a morbid episode of married life in the officers' quarters, cast into the dramatic form of colloquial, slipshod talk, that reveals the hidden workings of character. *In Black and White* purports to be translations of native stories, and to show, from the inside, the native character and way of looking at things; they are oriental in style and imagery; *e.g.*, *In Flood-Time*, an idyll which a native relates to an Englishman. [6/- Macmillan.]

Wee Willie Winkie; Under the Deodars; The Phantom 'Rickshaw, etc. 1888-9.

The prevailing theme of the first series is an ugly one, "men and women playing at tennis with the seventh commandment"; the unspeakable Mrs. Hawksbee is a prominent figure. *Wee Willie Winkie* shows the author's love for and insight into infantile ways. *The 'Rickshaw* is a psychical story of an Englishwoman who had been cruelly misused by her lover, and returns to haunt him in the very streets of Simla. [6/- Macmillan.]

The Light that Failed. 1891.

A narrative of Bohemian life; intensely realistic. The ambitious and swaggering hero is a war-artist, who becomes blind, loses his love and his ambition, and is robbed of his one masterpiece. Like the short stories, it is full of the lust of life and the joy of action. Shady people, travel-pictures, battle scenes in the Soudan, etc., abound; the construction is very loose. [6/- Macmillan.]

*Life's Handicap; being Stories of mine own People. 1891.

Stories of the famous trio, *e.g.*, *The Incarnation of Khrishna Mulvaney*, a piece of boisterous comedy, and the touching revelation of Mulvaney's character in *The Courting of Dinah Shadd*. Tales of the English in Hindustan, *e.g.*, *The Man who Was*, a weird story of a man's return from worse than death; *Without Benefit of Clergy*, a pathetic narrative of an Englishman's *liaison* with a Mahomedan; *The Mark of the Beast* and *Return of Imray*, two ghastly tales of madness and crime. Stories of native life, *e.g.*, *The City of Dreadful Night*, *The Finances of the Gods*, etc. [6/- ($1) Macmillan.]

*Many Inventions. 1893.

My Lord the Elephant, and *In the Rukh*, foreshadow the studies of animal-character and of jungle life, later published in the *Jungle Books*. *The Finest Story in the World* is an imaginative tale of metempsychosis. *Brugglesmith* is a character-farce. In *His Private Honour* and *Love o' Women* the three privates reappear, but the themes are of more serious import, conscience, remorse and retribution, though the manner is as boisterous as ever. *Badalia Herodsfoot* is a realistic picture of the worst kind of Whitechapel life. *The Children of the Zodiac*, an allegory, and various other records of life in the East and elsewhere, add to the diversity of the collection. [6/- Macmillan; $1.50 Appleton, *N.Y.*]

*The Jungle Book. 1894.

*The Second Jungle Book. 1895.

Two collections of fables of man and beast in India, which are poetical rather than allegorical in motive, the fabulist aiming at interpreting the actual character and mode of reasoning of the animals, so far as they can be learned by observation. The laws of the jungle, the various habits of the different races, the natural phenomena of the desert, and the effect of drought and of human hostility on the animals, are depicted with essentially the same realism as the author applies to human subjects. The one human creature who is portrayed in this series, is Mowgli, the foster-child of the wolves, and the friend and comrade of all the jungle-folk. [Each 6/- Macmillan; each $1.50 Century Co., *N.Y.*]

Captains Courageous. 1897.

The life of New England fishermen on the high seas, depicted with the same realism, the harsh lingo and the uncouth technicalities being quite a stumbling-block to the reader. The story is how an invertebrate and pampered young millionaire was accidentally torn from his mother, and made a man of, by drastic treatment at the hands of a rough but kindly skipper. [6/- Macmillan; $1.50 Century Co., *N.Y.*]

The Day's Work. 1898.

Still more cosmopolitan in subject and various in style. India supplies *The Bridge Builders*, an imaginative story of an engineering feat, which combines in one purview the modern Englishman, the native as he thinks and acts, and the still living mythology of Hindustan; *The Tomb of his Ancestors*; and *William the Conqueror*, a story of English fortitude and self-devotion in the presence of famine. American locomotives are the *dramatis personæ* of '007; *The Ship that Found Herself* likewise gives a tongue to brute mechanism; *The Maltese Cat* is a vivacious story in the *Jungle Book genre*; and the poetical story of dream-life, called *The Brushwood Boy*, is of the same imaginative class as *The Finest Story in the World*. [6/- Macmillan; $1.50 Doubleday, *N.Y.*]

Stalky & Co. 1899.

Episodes in the lives of three boys in a private college (Westward Ho! in Devon), where boys are prepared for the army. The three are very unlike other boys in their exclusiveness and knowingness, but Stalky is of the stuff of which heroes are made; their exploits render them the terror of the masters and of their comrades. Beetle, one of Stalky's henchmen, is said to be a portrait of the author himself, who was educated at this college. [6/- Macmillan; $1.50 Doubleday, *N.Y.*]

Kim. 1901.

Kim is a street Arab from Lahore, derelict child of an Irish soldier; an alert, precocious little vagabond, whose apprenticeship to the Secret Service of the Indian Government educates him prematurely in the shady walks of Anglo-Indian life. His journeys through India as the disciple of an old Lama bring before the reader a rich panorama of the multifarious life of the country. [6/- Macmillan.]

KIPLING, RUDYARD, and WOLCOTT BALESTIER [*Am.*]. The Naulahka. 1892.

Western civilisation and commercialism brought into grotesque contact with oriental manners—a Californian speculator follows his love, a medical missionary, to India, amuses the Rajah, fights and conquers his favourite queen, after many adventures. [6/- Heinemann; 50c. Macmillan, *N.Y.*]

LAFFAN, *Mrs.* ROBERT STUART DE COURCY [Bertha Jane, *Mrs.* Leith Adams]. Madelon Lemoine. 1879.

A novel of conventional design and peopled by conventional characters, but lifelike and truthful. Madelon is a beautiful woman of unknown antecedents who makes her home in a seaside place in the West, and becomes by turns a source of blessing, a mark for gossip, an object of love, and a victim of trial. [2/6 Sonnenschein.]

LANG, ANDREW [b. 1844]. A Monk of Fife. 1895.

The youthful adventures of a monk of Dunfermline, who had been a Scottish archer in the French service, and had much intercourse with Joan of Arc. Besides her glorious and tragic story, the romance deals in love, villainy, fighting and hairbreadth escapes. The monk writes the tale in the language and manner of the age. [6/- ($1.25) Longman.]

LANG, JOHN. The Wetherbys; or, a few Chapters of Indian Experience. 1850.

A journalist's picture of Anglo-Indian life and manners before the Mutiny; caustic in its satire and caricatures of bygone types of English and half-castes. Ferozeshah supplies a battle-piece. [*o.p.*]

LE BRETON, JOHN. Mis'ess Joy. 1900.

A novel of character, picturing rustic society in Kent during the Regency. Mis'ess Joy is an illegitimate girl, who, through mistaken motives, encourages

the man who should have married her to marry her half-sister, and thus prepares misery for herself and others. [6/- Macqueen.]

LE GALLIENNE, RICHARD [b. 1866]. The Quest of the Golden Girl. 1896.

A whimsical tale of the walking tour of a latter-day troubadour in search of his ideal bride. The fanciful irresponsibility of the style, the sensuousness, and the imitation of Sterne's mannerisms and sentimentality, are characteristic of the author. [6/- ($1.50) Lane.]

The Romance of Zion Chapel. 1898.

The story of a bereaved lover, introspective and morbidly sentimental, inspired with much of the passion and *abandon* of Rossetti's love sonnets. Incidentally tells how the æsthetic renaissance was brought to Coalchester. [6/- ($1.50) Lane.]

Young Lives. 1899.

The early struggles and self-education of a poet amid uncongenial surroundings; autobiographical to some extent, and personal in some of its sketches. [6/- Arrowsmith, *Bristol;* $1.50 Lane, *N.Y.*]

LEE, CHARLES. Cynthia in the West. 1900.

The social intercourse, the sensitive artistic life, and the love-making of a colony of painters in a Cornish village, where a Diana-like beauty is the cynosure of masculine eyes. There are bits of rustic humour, and the charms of the Cornish shore inspire several descriptive passages. [6/- Richards.]

LEVY, AMY [1862-1889]. Miss Meredith.

The story of an English governess living at Pisa with an Italian family, who has a love affair with a younger son: worked out with a simple realism that sets down the great and trivial things of life, events, circumstances and traits of personality, just as they affect the mind. The writer's passionate and despairing view of life finds full expression. [1/- Hodder.]

Reuben Sachs. 1889.

The domestic life of Jewish people in London, their character, religious feelings, and peculiarities of thought and habit, presented in a realistic way, but with a lack of sympathy amounting to cynicism. Reuben Sachs is an ambitious politician, who loves and is loved by the heroine, but puts worldly advancement before passion. He succeeds, she marries a rich but colourless gentleman, and one day learns that Reuben is dead. [3/6 Macmillan.]

LILLY, WILLIAM SAMUEL [b. 1840]. A Year of Life. 1900.

A philosopher's essay in novel-writing. A society story of the conventional kind, but full of original and serious thinking on political, social, moral and religious matters. [6/- ($1.50) Lane.]

"LINDSAY, HARRY" [*Rev.* H. L. Hudson]. Methodist Idylls. 1897.

More Methodist Idylls. 1899.

Portraits and biographical sketches from a Puritan "connection" in Wales, containing several characters of much individuality and pathos, outlined with affectionate care. Piety, renunciation, fortitude, are taught in the way of parables by these "annals of the poor". [(1) 6/-, 3/6; (2) 6/- Bowden.]

An Up-to-date Parson; and other Stories. 1899.

Similar tales of village Methodism. The parson referred to scandalises his flock by arriving on a bicycle, but wins their hearts by his energy and eloquence. [3,6 Bowden.]

Mab. 1900.

Contrasts of new and old, town and village Methodism. Mab is a waif, brought up by two childless people, whose religious yearnings she disappoints by going on the stage. In the end penitence, wedlock and happiness are satisfactorily secured. [6/- Marshall.]

LINSKILL, MARY [1840-91]. Tales of the North Riding. 1871.

They portray lovingly the rough and simple, strong and good-hearted Yorkshire folk, whose dialect is reproduced faithfully. They abound in descriptive pieces. *The Vicar's Daughter*, the conversion of a cold, self-sustained girl to tenderness and love, through a great peril. *Theo's Escape*, a domestic story of a girl who is the mainstay of a home, and nearly loses her chance of happiness for the sake of her shiftless family. [6/- Macmillan.]

Between the Heather and the Northern Sea. 1884.

A sentimental love story, full of descriptive passages of the moors and coasts of Yorkshire, by a close observer of nature. [6/- Macmillan; 20c. Harper, *N.Y.*]

Hagar. 1887.

A simple little love story, tinged with melancholy, but not tragic; with portraiture of the country-folk and scenery of the Yorkshire coast. [1/- J. Clarke.]

LOCKE, WILLIAM JOHN [b. 1863]. Derelicts. 1897.

The principal character suffered imprisonment for fraud, but patiently endeavours to live a new life in spite of the ostracism of society. His hopeless love for a lady, who through exceptional events is flung derelict upon the world, and his rivalry with his strait-laced cousin, an upright but pharisaical clergyman, are the main lines of a piteous story that nevertheless ends in happiness. [6/- ($1.50) Lane.]

LORD, M. L. An Obstinate Parish. 1900.

The tragi-comedy enacted in a country parish as a consequence of the advent of a ritualistic clergyman. Brings out the different characters and humours of the parishioners, and paints the too energetic divine in very unattractive colours. [6/- Unwin.]

LORIMER, NORMA OCTAVIA [b. 1864]. Mirry-Ann. 1900.

Village life among the fishing population of the Isle of Man, the local characters, the manners and the customs, drawn with knowledge. [6/- Methuen.]

LOWIS, CECIL. The Treasury Officer's Wooing. 1899.

A love story, in which several characters are engaged, with a background of Anglo-Burmese life and manners. [6/- Macmillan.]

LOWRY, HENRY DAWSON [b. 1869]. Women's Tragedies. 1895.

Pathetic little stories that interpret the grave, masculine character of the moorland folk of Cornwall, though they aim rather at artistic and spiritual effect than at realism; *e.g.*, *The Man in the Room*. [3/6 net Lane; $1 Roberts, *Boston*.]

A Man of Moods. 1896.

A tale inspired by the scenery and flower-fields of Scilly. A literary man goes there and marries a native; they disagree, and he returns to London, but the charm of the place and the folk is too potent for him. [6/- Sands.]

"LYALL, EDNA" [Ada Ellen Bayly]. *Donovan. 1882.
We Two. [*Sequel.*] 1884.

Two novels, mainly comprising a study of the character and the life of a supposed agnostic, who is estranged from religion by adversity rather than disbelief. Without touching on the real problems of agnosticism, the writer, in the course of a long domestic narrative of this young man's misfortunes and love-affairs, shows how his innate goodness keeps him straight and leads him eventually by the help of his wife to the Christian fold. [Each 3/6 Hurst; 50c. Appleton, *N.Y.*]

In the Golden Days. 1885.

A tale chiefly concerned with the home life of Algernon Sydney at Knowle Park, in "good King Charles's golden days" (about 1682). [3/6 Hurst & Blackett; 50c. Appleton, *N.Y.*]

Knight Errant. 1888.

Sentimental idealism—the hero sacrifices love and happiness in order to secure his sister's honour and prosperity. Contains a good deal that will interest musical people. [3/6 Hurst & Blackett; 50c. Appleton, *N.Y.*]

Derrick Vaughan, Novelist. 1889.

A similar idealistic portrait of character, with much self-revelation of the authoress in Derrick's aspirations and disappointments. He is a very perfect character, loyal, brave and true, sacrificing himself with little hope of return. [3/6, 1/- Methuen; 25c. Appleton, *N.Y.*]

To Right the Wrong. 1893.

A tale of the Civil War epoch, in which the author labours to achieve a sympathetic but temperate portrayal of John Hampden and his career (1642-3). [3/6 Hurst & Blackett; $1.50 Harper, *N.Y.*]

Hope the Hermit. 1898.

A love story of Cumberland, concerned with Jacobite plots in the time of William the Third (1689). [6/- ($1.50) Longman.]

LYSAGHT, SIDNEY ROYSE. The Marplot. 1893.

A young enthusiast marries a music-hall actress, and her past comes to light on the wedding day. He lives as a cow-boy in America for some years, comes back to Ireland, and falls in love with a fair patriot, but reaps nothing but tragedy. [3/6 ($1) Macmillan.]

One of the Grenvilles. 1899.

A long and desultory novel, of which the main business arises out of a love complication; it is essentially a novel of character however, and follows the fortunes of an old family over a considerable period. Several personalities of a fine old type are among the characters. [6/- ($1.50) Macmillan.]

"MAARTENS, MAARTEN" [Joost M. W. van der Poorten Schwartz; b. 1858].
The Sin of Joost Avelingh. 1890.

This and the following novels are written in forcible English by a Dutch novelist. It is a truthful *genre*-painting of homely Dutch life, with lifelike studies of character, and a psychological study of the quixotic Joost. The plot pivots on a murder. [6/- Macmillan; $1.50 Appleton, *N.Y.*]

An Old Maid's Love; a Dutch Story told in English. 1891.

An unsophisticated Dutch student is in love with a Dutch girl, while a bewitching French vicomtesse loves him and carries him off to a little Eden on the shores of Lake Maggiore. There are vivid pictures of life and character. [6/- Macmillan; 45c. Harper, *N.Y.*]

God's Fool; a Koopstad Story. 1892.

A study of a strong young man whose intellect is that of a child, and who has lost three senses by an accident in childhood, analysing the mental states and difficulties of this sensitive and emotional young man, who finds himself shut away from his fellow-creatures, when he desires ardently to help them with his wealth. The story has a decided ethical bearing. [6/- Macmillan; $1.25 Appleton, *N.Y.*]

A Question of Taste. 1892.

Some pages from the quiet, humdrum life of a group of Dutch people of the middle class; thoroughly true to the commonplace interests of average family life. There is little incident, but motives are exposed with humour, insight and satire. [3/6 Heinemann; 30c. Lovell, *N.Y.*]

*The Greater Glory. 1894.

A novel that constitutes an indictment of "infamy in high places, contrasting worldly power with the greater glory of great thoughts and unselfishness". One compares it instinctively with Thackeray's *Newcomes* for its general theme, the peculiar tone of its satire, and the intense realism of its representation of average life and character. A thoroughly serious book, inculcating loftier ideals, without idealisation of character. [6/- Macmillan; $1.50 Appleton, *N.Y.*]

*My Lady Nobody. 1895.

A delineation of Dutch society that comes nearer perhaps than any other novel to Thackeray's manner as exemplified in *Vanity Fair* and *Pendennis*—realism that portrays human beings neither better nor worse than they are, a running commentary by the author, cynicism and sarcasm reminding one of Thackeray, while they are differentiated by the writer's peculiar humour. A crowd of characters are gathered round a decayed baronial family; they represent the old aristocracy, the moneyed bourgeois, the lower middle-class, and, with harsh satire, the lower classes in the country. The story makes various excursions, but the gist of it is the life of a parson's daughter who marries the Baron and, after his death, by great self-sacrifice keeps the estate together in the teeth of obloquy. She is an admirable type of woman, whom suffering and danger only chasten. Yet even in this loftiest character, there is no idealism; and it is the same with all—each is an individual made up of virtues and failings. Several, *e.g.*, the purse-proud and vulgar notary, are extremely comic types, but pathos is never far off. [6/- Macmillan; $1.75 Harper, *N.Y.*]

Her Memory. 1898.

The subject is a bereaved husband's sorrow, ending only with his next wedding; and the cynical moral is that the world is too much in the end for merely private griefs and aspirations. A society story, with a good deal of ironical comedy and analysis of sentiment. [6/- Macmillan; $1.50 Appleton, *N.Y.*]

McCHESNEY, DORA GREENWELL. Rupert, by the Grace of God. 1899.

A story of intrigue, war and adventure, hingeing on a plot for placing Prince Rupert on the English throne. [6/- ($1.50) Macmillan.]

MACNAUGHTAN, S. Selah Harrison. 1898.

A sombre story of a penitent prodigal, who becomes a missionary, and after devoted work is killed by natives; a study of religious enthusiasm. [6/- ($1.75) Macmillan.]

MAITLAND, *Mrs.* ELLA FULLER. The Saltonstall Gazette. 1896.

A series of essays or letters written in the polished and urbane manner of the 18th century, and held together by a slight thread of personal reminiscences. [7/6 Chapman.]

MAITLAND, *Mrs.* ELLA FULLER, and *Sir* FREDERICK POLLOCK [b. 1845]. The Etchingham Letters. 1899.

Correspondence of a baronet and his sister, setting forth a story of the conventional kind, along with their views on modern life and character, on art, and on literature, expressed in the Addisonian manner, and reflecting two attractive personalities. [6/- Smith & Elder; $1.25 Dodd & Mead, *N.Y.*]

"MALET, LUCAS" [Mary St. Leger Harrison; *née* Kingsley, b. 1852]. Colonel Enderby's Wife. 1885.

A pessimistic study of real life in all its disappointments—the tragedy of an ill-assorted marriage between a trusting middle-aged man and a heartless and selfish woman. [6/- Paul; 50c. Appleton, *N.Y.*]

Little Peter. 1887.

"A Christmas Morality for children of any age." An idyll of country life with a little group of diverse characters: an old bookworm and his patient wife, a charcoal-burner and a cow-herd, and a flirting servant maid. [5/- Paul; $1.25 Appleton, *N.Y.*]

A Counsel of Perfection. 1888.

A study of character and motive, in a love episode of very unusual shape. The heroine is verging on middle age, and has devoted her life to her father, a selfish and unsympathetic bookworm. Suddenly she is awakened to affection by a man who is not worthy of her; hopes of a new life inspire her with feelings like those of youth; but when her lover is at her feet, she renounces the temptation. There are descriptive passages of English country life, and Swiss travel sketches. [6/- Paul; 50c. Appleton, *N.Y.*]

*The Wages of Sin. 1890.

A stern narrative of transgression and inexorable nemesis. A young painter gets entangled with a Cornish girl, whose coarse beauty makes her a desirable model; and when he tries to live down his sin, and, more tragically, when he loves a pure and worthy girl, his old paramour and their child reappear to wreck all his future, and at last to drive him to his death. [6/- Methuen; Appleton, *N.Y.*]

The Carissima; a Modern Grotesque. 1896.

A domestic drama enacted in a Genevese hotel, wherein some consciences are brought to the test. The main situation is characteristic of the author's pessimistic views of life—the Carissima is engaged to a man haunted by a loathsome hallucination, and plots with another suitor to get rid of him. Some of the characters are unmitigated bores, brought in for comic purposes. [6/- Methuen; $1.25 Appleton, *N.Y.*]

The Gateless Barrier. 1900.

A spiritualistic romance founded on the idea of bringing back the dead by will-power in conjunction with intense love. [6/- Methuen.]

The History of Sir Richard Calmady; a Romance. 1901.

The life-history of a man terribly deformed from birth but otherwise well endowed in mind, rank and possessions. The effect on his moral nature of this calamity is worked out at great length with calm, unshrinking logic and powerful imagination. The whole history is painted on a broad canvas, the characters are many and various, and the life of a wealthy English squire is amply rendered. In the episode of his revolt against Providence, and the transient career of debauchery that leads to his salvation, the realism wholly oversteps the bounds of decorum. Apart from Sir Richard, several figures, *e.g.*, the devoted mother and the seductive cousin, are finely studied, and the book is throughout thoughtful and sincere. [6/- Methuen.]

MALLOCK, WILLIAM HURRELL [b. 1824]. *The New Republic. 1877.

"Culture, Faith, and Philosophy in an English Country House"—a satire on contemporary thinkers. The persons represented are as follows: "Storks" (Huxley), "Stockton" (Tyndall), "Herbert" (Ruskin), "Donald Gordon" (Carlyle), "Jenkinson" (Jowett), "Mr. Luke" (Matthew Arnold), "Saunders" (Prof. Clifford), "Rose" (Walter Pater), "Leslie" (Mr. Hardinge), "Seyden" (Dr. Pusey), "Lady Grace" (Lady Dilke), "Mrs. Sinclair" (Mrs. Singleton ["Violet Fane"]). [2/6, 2/- Chatto; 25c. Fitch, *N.Y.*]

The New Paul and Virginia. 1878.

"Positivism on an Island," a witty burlesque of the religious doctrines of Huxley, Tyndall, Clifford, and Frederic Harrison. [2/6 Chatto; $1 Scribner, *N.Y.*]

A Romance of the Nineteenth Century. 1881.

A novel handling a psychological problem of love, the personages being English idlers on the Riviera; and at the same time an exposition of certain tendencies of contemporary life, similar in tone to *Without Dogma* by Sienkiewicz. The hero, a gnostic, pietist, and sentimental philanthropist, fails for lack of a steadfast dominating principle; the heroine succumbs fatally to her woman's craving for love. [2/- Chatto; 20c. Putnam, *N.Y.*]

The Individualist. 1899.

A doctrinaire novel, intended to deride the belief that the poorer classes can be benefited by culture. This object is pursued by means of burlesque of social reforms, half-disguised travesties of real persons, and exaggerations of the failings and vulgarities of ill-bred people. [6/- Chapman; $1.50 Macmillan, *N.Y.*]

MANN, MARY E. [*née* Rackham]. Susannah. 1895.

A young lady in reduced circumstances goes out as general servant, so that she may be able to nurse her dying brother. She meets with some comic experiences of life and some severe trials, and the upshot is that she loses a doubtful lover and gains a true one. A household tyrant, slave to her paragon of a son, and several young Bohemians, furnish a good deal of comedy. [6/- Henry; $1.25 Harper, *N.Y.*]

The Patten Experiment. 1899.

A comedy of character, with a farcical plot. A wealthy family try to live for a week on a labourer's wages, and meet with unexpected difficulties. [6/- Unwin.]

Out in Life's Rain. 1899.

The history of two children, who, like John Halifax, are loyal and true in the face of bitter trials: a simple story of real life. [3/6 Hutchinson.]

Among the Syringas. 1901.

Portraiture of average humanity and of the joys and troubles of the average life; commonplace characters, mixed of good and evil, with their vulgarisms and weaknesses and moments of inspiration and courage. From among such characters the heroine stands out, but is no ideal creature; her story is genuinely human and touching; and there is humour in the scenes of child-life. [6/- Unwin.]

MARCHMONT, ARTHUR WILLIAMS [b. 1852]. A Dash for a Throne. 1899.

A complicated romance of the "Zenda" type, of which the action is concerned with a plot for dethroning the mad King of Bavaria. [6/- Hutchinson; $1.25 New Amsterdam Book Co., *N.Y.*]

In the Name of a Woman. 1901.

An exciting melodramatic story of imaginary politics, love and intrigue in a Balkan state—another novel of the "Zenda" type. [6/- Longman.]

MARRIOTT, CHARLES [b. 1869]. The Column. 1901.

A high-flown and bizarre story, with a mystical heroine and other characters who are not very like average human beings, but have, for the reader who cares to understand them, much interest of a purely intellectual kind. The scene is Cornwall, where the heroine's father, pagan, scholar and hermit, has set up a Doric column, which becomes the symbol of his daughter's cult of nature and the elements. The narrative style and the dialogue are euphuistic, epigrammatic, obviously Meredithian. [6/- Lane.]

MARRYAT, FLORENCE [*Mrs.* Francis Lean, prev. *Mrs.* Ross Church, d. 1899]. Too Good for Him. 1865.

The hero, an unloved and neglected son, grows up dissipated and unfortunate, and in marrying for money secures a bride whom the authoress puts forward as a perfect creature—too good for him. [2/- Warne.]

Petronel. 1870.

A domestic novel: a successful doctor takes under his protection the orphan daughter of the woman who has jilted him. The girl's impulsive and skittish, but loyal character, wins the heart of this staid, middle-aged man, and he marries her in spite of hostile criticism. One of the more passable of a large number of domestic and "psychical" novels. [2/- Warne; 20c. Munro, *N. Y.*]

MARSH, RICHARD. Marvels and Mysteries. 1900.

Average specimens of this author's blood-curdling fiction. *An Experience* and *By Suggestion* are marvels of hypnotism; *Words of a Little Child* is a tale of horror; *Pourquoipas*, a tale of metempsychosis; *A Silent Witness*, the story of a man coffined alive. [6/- Methuen.]

MARSHALL, EMMA [*née* Martin; 1830-99]. In Colston's Days: a Story of Old Bristol. 1883.

The story of Edward Colston, the philanthropist, and descriptions of old Bristol in the times of the Great Rebellion; like the rest of the writer's novels, a quiet story conveying moral and religious truths in a form acceptable to young people. [5/- Seeley.]

Alma. 1888.

The story of a little music mistress. More nearly an orthodox novel than any of the author's other writings. [3/6 Sonnenschein; $1.25 White & Allen, *N. Y.*]

Bristol Diamonds. 1888.

Bristol at the end of the 18th century, and the life of the time, its quaint manners, the minuets, pump-rooms, etc. Hannah More is introduced. [1/- Seeley.]

Under Salisbury Spire. 1889.

A tender and conscientious study of the life and times of the saintly divine and poet, George Herbert (1593-1633), the subject of one of Isaac Walton's *Lives*. [5/- Seeley ($1.25 Dutton, *N. Y.*).]

Winchester Meads. 1890.

A study of the staunch and saintly Bishop Ken (1637-1711); full of local charm, particularly for old Wykehamists. [5/- Seeley.]

Winifrede's Journal. 1892.

Times of Charles I.: the heroine shares the fortunes of the saintly Bishop Hall of Exeter and Norwich. [5/- Seeley ($1.25 Macmillan, *N. Y.*).]

In the Service of Rachel, Lady Russell. 1892.

A careful account of the unfortunate William, Lord Russell's home life, and of his plots and execution. [5/- Seeley ($1.50 Macmillan, *N.Y.*).]

Penshurst Castle. 1893.

A study of the domestic life of Sir Philip Sidney and of the manners of Elizabeth's reign. [5/- Seeley ($1.50 Macmillan, *N.Y.*).]

Kensington Palace in the Days of Queen Mary II. 1895.

A study of Queen Mary's character, based on recent researches and memoirs; largely an apology for her alleged indifference to the cause of her father, the dethroned king, James II. Includes the pathetic story of her little son, the Duke of Gloucester. [5/- Seeley ($1.50 Macmillan, *N.Y.*).]

In the Choir of Westminster Abbey. 1897.

The famous composer Henry Purcell (1658-95) and the beautiful actress Mrs. Bracegirdle are the central figures. [5/- Seeley.]

Castle Meadow; a Story of Norwich a hundred years ago. 1897.

The two characters round whom the story is written are the musical prodigy William Crotch (1775-1847) and the painter Old Crome (1768-1821). [3/6 Seeley.]

A Haunt of Ancient Peace. 1897.

"Memories of Mr. Nicholas Ferrar's House at Little Gidding, and of his friends Dr. Donne and Mr. George Herbert." (A visit to this pious hermitage at the time of the Great Civil War is recorded in J. H. Shorthouse's *John Inglesant.*) [5/- Seeley ($1.50 Macmillan, *N.Y.*).]

The Young Queen of Hearts. 1898.

A story of the Princess Elizabeth and her brother, Henry, Prince of Wales, the ill-fated Prince who died before he came to the throne in succession to his father, James I.; the period of the story is 1602-13, and the scenes are largely in Combe Abbey in Warwickshire and at Coventry. [3/6 Seeley.]

MARTIN, *Mrs.* HERBERT. Jock's Ward. 1899.

A touching story of a staunch boy, a street arab, and of a broken man whom he rescues from misery and remorse. [3/6 Pearson.]

MASON, ARTHUR EDWARD WOODLEY [b. 1865]. The Courtship of Morrice Buckler. 1896.

A semi-historical romance after the style of Dumas. Opens tragically with a story of Monmouth's Rebellion (1685), and passes, with episodes of exciting and unexpected incident, from England to the Tyrol. The heroine is Tyrolese. (*Temp.* 1685-88.) [6/- Macmillan.]

Lawrence Clavering. 1897.

A modern romance of love and intrigue, sin and expiation, with historical scenery, the Lake District and Carlisle at the time of the Jacobite Rebellion of 1715. [6/- Innes; $1.25 Dodd & Mead, *N.Y.*]

Miranda of the Balcony. 1899.

An intricate story of rascality, love, and adventure. Compared with the former works it shows an advance towards the modern form of novel—the social comedy. Sketches of life in Scilly, Tangier, Spain, and Devon give the action a changing environment. [6/- ($1.50) Macmillan.]

The Watchers. 1899.

An entangled web of adventure, amorous and otherwise, located in 18th century Scilly. [1/6, 1/- Arrowsmith, *Bristol;* $1.25 Stoker, *N.Y.*]

MASON, A. E. W., and ANDREW LANG. Parson Kelly. 1900.

The intrigues that followed the Jacobite Rebellion of 1715 provide the external motives of this novel, which is really a comedy of manners, with fine ladies and their lovers, as well as conspirators, for the *dramatis personæ*. Many of these are historical characters; but the chief personage, the witty and coquettish Lady Oxford, is purely fictitious. [6/- ($1.50) Longman.]

MATHER, JAMES MARSHALL [b. 1851]. Lancashire Idylls. 1895.

Eight stories of the country folk, in the manner of Mr. Barrie's stories of Thrums: the speech strongly vernacular, the sentiment pure and refined. [3/6 ($1.50) Warne.]

The Sign of the Wooden Shoon. 1898.

A longer story, pathetic in motive, portraying the same people, with some touches of humour. [3/6 ($1.25) Warne.]

MATHERS, HELEN [*Mrs.* Henry Reeves; b. 1853]. Comin' thro' the Rye. 1875.

Contains abundance of romping comedy, not only in the account of the heroine's tomboy girlhood. She is a loving and not unwomanly girl, if fond of slang and levity; her love story, with its crosses and perils, is tragic. A fair specimen of a numerous issue of sentimental novels by this writer. [6/- Macmillan; 75c. Appleton, *N.Y.*]

MATHEW, FRANK [b. 1865]. At the Rising of the Moon. 1893.

A collection of stories dealing with the Gaelic-speaking peasants of a district in Connaught; a wild and untamed race of men, but worthy of love in spite of their lawless temper. [3/6, 2/- M'Clure; $1.25 Tait, *N.Y.*]

The Wood of the Brambles. 1896.

A story of the bloody and brutal rebellion of 1798 in Wexford. [6/- ($1.50) Lane.]

Defender of the Faith. 1899.

A story of Henry VIII.'s loves and intrigues. [6/- ($1.50) Lane.]

One Queen Triumphant. 1899.

Tells the old story of Queen Elizabeth and Mary Queen of Scots. The rival queens, Walsingham, Burleigh, Leicester, and Babington, are portrayed; the Babington Plot and its fatal ending furnish the many incidents. [6/- Lane.]

The Love of Comrades. 1900.

A romantic tale of the days of Strafford, with a sprightly and adventurous Irish heroine who masquerades as a boy and performs dashing exploits. [3/6 Lane.]

The Royal Sisters. 1901.

The intrigues, family jealousies, and conspiracies that were going on while Edward VI. lay dying, forming the prelude to Mary's reign and persecution. Mary herself and Princess Elizabeth, Lady Jane Grey and Northumberland and his sons Guildford and Robert, Renard, Wyatt, Pembroke and Arundel, are the chief personages of the drama, and their characters are carefully drawn. Largely in dialogue. [6/- Long.]

MAUGHAM, WILLIAM SOMERSET [b. 1874]. Liza of Lambeth. 1897.

Twelve months in the life of a factory girl, described with hideous realism, the depravity and vile language of the lowest classes being set down without modification. [3/6 Unwin.]

Orientations. 1899.

Six short stories, ranging from *The Choice of Amyntas*, an allegorical fairy-tale, to the realism of *Daisy*, a study of sordid characters and motives among the lower middle-classes. [6/- Unwin.]

The Hero. 1901.

A bitter story, reproducing with scrupulous realism all the grimness of life, but nothing of its gaiety or humour. The narrow interests and petty society of a village, the unsympathetic and stupid characters, the prejudices that embitter existence, these are the predominant themes. The hero's tragedy results from an engagement, entered into as an inexperienced youth, which he is unable to repudiate when, as a grown man, he becomes aware that he does not love. [6/- Hutchinson.]

MEADE, L. T. [Elizabeth Thomasina, *Mrs.* Toulmin Smith]. The Wooing of Monica. 1900.

This author writes Sunday school novels for girls, and novels of pure sensation, "impossible" and supernatural stories. The present novel combines both elements. [6/- White.]

MEREDITH, GEORGE [b. 1828]. The Shaving of Shagpat; an Arabian Entertainment. 1856.

An oriental fantasy, which mingles humorous extravaganza with sheer poetry, and, while avoiding pure allegory, has a serious inner meaning. "In exuberance of imagery, in picturesque wildness of incident, in aphoristic wisdom—a new Arabian Night."—*George Eliot* (*Leader*, 1856).

*The Ordeal of Richard Feverel. 1859.

The philosopher father's abstract system of education proves too rigid and unsympathetic when Richard arrives at the threshold of manhood and falls in love—hence the ordeal. A profoundly tragic story, bringing unutterable woe to father and son as the ultimate fruit of blindness and error. The story traverses a wide tract of life, and many and various characters are included: Mr. Meredith's typical hero, Richard; the innocent and noble Lucy; Adrian the cynic, whose *bon-mots* are an oblique expression of the satire; humorous Mrs. Berry, chivalrous Austin Wentworth, and the bewitching demi-mondaine Mrs. Mount. The early chapters picture boyhood sympathetically; the succeeding love chapters rise to a lyrical intensity of passion. Sir Austin's aphorisms in the *Pilgrim's Scrip* summarise the criticism of life.

Evan Harrington. 1861.

A social comedy. Evan, the son of a fashionable tailor, brought up in the tastes and associations of a class higher than his own, suddenly finds himself confronted with the responsibility of his father's debts. On the one side is duty, on the other are his love for a well-born maiden and natural inclination. How Evan solves the problem, happily, yet without abjuring his manhood, is the business of the plot. The subtle play of motive and of class prejudice arising from such a situation produces abundant comedy. Evan and Rose Jocelyn, the glittering father and his stern-featured spouse, and the fascinating and unscrupulous Countess de Saldar, are each in their way thoroughly Meredithian creations. The book has the merit of being easy to read.

Sandra Belloni. 1864.

Vittoria [*sequel*]. 1866.

Two novels comprising the life-story of a noble Italian, a woman of genius. The former deals with the comedy of English society, the domestic life of a parvenu family, and Sandra's unprosperous love for a young man who is Mr. Meredith's type of the "sentimentalist," a favourite object of his satire. The superfine Misses Pole, their vulgar father, and the still more vulgar Mrs. Chump, are a group of caricatures. The public career of Sandra, now the great singer Vittoria, transports us to Italy; and soon we are immersed in the riots and battles of the abortive insurrection of 1848. The whole history of the rising, from the preliminary conspiracies to the final collapse, is told with enthusiasm, but with impartial consideration for the views and motives of both sides. Some thirty important characters appear, types of the Italian leaders and agitators, Austrian officers and English sympathisers, like the unselfish and chivalrous Merthyr Powys: they represent a wide range of human personality. The versatile and unscrupulous Pericles, the international financier, figures in both novels.

*Rhoda Fleming. 1865.

The heroine is daughter of a yeoman, the hero a farmer. In the rustic scenes, farmers and their women-folk, pot-house company and over-fed labourers, provide a good deal of humour. But the main action is serious, culminating in scenes of heartfelt tragedy, even though the dramatic stress is alleviated at the end. Rhoda is a strong, simple nature, who devotes her all to saving her sister, betrayed and deserted by a false lover, who repents, but too late. After stern vicissitudes of fate, the imminent horror is averted, and Rhoda's manly lover rewarded. The characters are many and various, ranging from old Antony Hackbut, haunted by the money-demon, to the vivacious Anglo-Indian widow, Mrs. Lovel, an enigmatic mixture of evil and good.

*The Adventures of Harry Richmond. 1871.

The typical example of Mr. Meredith's poetic comedy; incidents and characters, though in nature and grouping often wildly romantic, being justified by the psychology. The story is kaleidoscopic—changing from country to town, from England to Germany; the personages are equally multifarious—obstinate Squire Beltham, the fascinating and erratic pretender Richmond Roy, Harry's princess-love Ottilia, a goddess of earth, sober and womanly English Janet, Kiomi the gypsy maiden, an English Carmen, and many another character quickened with individuality who, like Shakespeare's creations, is also a type of universal humanity. Exceedingly rich in imaginative descriptions of country and town, of sea and forest, both in England and Germany.

*Beauchamp's Career. 1876.

Beauchamp is a modern Gracchus, an impetuous and disinterested champion of the oppressed; and his history entails a broad view of the politics of mid-century England in the light of Carlyle's teaching. Inwoven with these matters is a psychological study of love exemplified in the hero, who is successively enamoured of three women, French Renée, the English gentlewoman Cecilia, and the sage and loyal Jenny. Besides these three studies of feminine character, the still more subtle one of Rosamund Culling holds a prominent place among the numerous figures in the novel. The hero's fate, emblematic of his "rocket-mind," is untimely and tragic. The descriptive passages, as usual, are filled with nature poetry that gives a lyrical cadence to the prose.

*The Egoist; a Comedy in Narrative. 1879.

A psychological comedy, mercilessly laying bare the soul of a spoiled child of fortune, outwardly a pattern of conventional virtue, inwardly a thrall to selfishness; tragical in its exposure of the secret egoism that is in all men. In many ways this novel typifies the author's idiosyncrasies; the dramatic structure

of his plots, his satire—of John Bull, of the masculine *régime* and the Sultanic treatment of women—the wit and subtlety of his dialogue, and the profoundly analytical purpose of his methods. Clara Middleton, whose engagement to the hero and its rupture are the pith of the story, is a good example of his exalted ideas of women; and the genial epicure, her father, the boy Crossjay, and Vernon Whitford, are all intensely Meredithian creations. The novel is very long, the time of the action very brief, each act in the drama being developed with great elaboration.

The Tragic Comedians; a Study in a well-known Story. 1880.

An imaginative, yet essentially truthful version of the later episodes in the life of Ferdinand Lassalle (1825-64); the actors real, the names alone altered. Alvan and Clotilde are a pair of characteristic figures, the former a powerful and predominant nature, whose egoistic conception of love and woman betrays him to his death. The structure has resemblances to that of a Greek tragedy.

*Diana of the Crossways. 1885.

The story of a woman of genius, suggested in the main lines of her character by the Hon. Caroline Norton, though the famous episode of the selling of the secret is *not* authentic. The dialogue, Diana's talk more particularly, is witty and coruscating to an unusual degree even for Meredith, and the prologue is a choice specimen of the hard reading he offers. The heroine's very various amatory experiences, from the mishaps of her early marriage to her congenial union with the strong and sensitive Redworth, her literary career, and the vicissitudes of her legal troubles, make up a chequered history.

One of our Conquerors. 1891.

Full of thought, humour, and criticism of our present conditions of life. The story of a millionaire who began his career by marrying a rich old widow. From her he ran away with her young companion; and everything prospers with him, though he can never get into "Society". Their daughter, kept in ignorance, he seeks to marry to an embryo earl. His schemes end in catastrophe, but the daughter, a picture of what woman will be, marries where she has given her heart.

Lord Ormont and his Aminta. 1894.

More straightforward and easy in style. Even more drastic in its handling of the marriage question, and, unlike the last novel, revolutionary. The old lord, a man who has not "rounded Seraglio Point," drives his wife into the arms of her lover, the loyal and practical Weyburn. Hero and heroine strive against a passion that infringes human, but not, the author pleads, divine law. The old story of Lord Peterborough and Anastasia Robinson is said to have suggested the plot.

The Tale of Chloe; and other Stories. 1895.

Chloe is a compact drama of a woman's act of self-immolation, supposed to occur in 18th century Bath, in that brilliant world of fine ladies and beaux caustically depicted in Smollett's *Humphry Clinker; Farina*, a story of the same period as *Shagpat*, half a wild romance in the German fashion, half a burlesque, embodying a legend of Cologne in the twelfth century. The *dramatis personæ* are knights and robber-barons, burghers and maidens, saints, fairies and devils. *General Ogle and Lady Camper* is a little social comedy; and *The House on the Beach* is a humorous tale of more homely people, written when the author was under the influence of Dickens; indeed, all four stories belong to an early period.

The Amazing Marriage. 1895.

A garrulous old housekeeper's story. The humorous old sea-dog is probably a likeness of Dundonald. His daughter is married precipitately, and then

neglected by a cynical young earl, whose remorse and unavailing efforts to win her back are a main part of the tragic results. Woodseer is said to be a sketch of R. L. Stevenson; he is the customary sayer of epigrams. The book is rich in word-landscapes, descriptions of Alpine nature, etc. [6/- Constable; $1.50 Scribner, *N.Y.*]

[Each 6/- Constable ($1.50 Scribner, *N.Y.*), cheap edn. of novels in 15 vols. each 2/6 net Constable 1901-2.]

"Merriman, Henry Seton" [Hugh S. Scott]. With Edged Tools. 1894.

The pair of heroes, both in love with the same girl, go to Africa, the west coast and the interior, meet with extraordinary adventures and win huge fortunes: life in the country, and the scenery are depicted realistically. Epigrams and smart sayings enliven the narrative. [2/6, 2/- Smith & Elder; $1.25 Harper, *N.Y.*]

*The Sowers. 1896.

The conventional "Russian novel" reproduced, with excellent realistic studies of the country and of the miserable condition of the peasant class. [6/- Smith & Elder; $1.25 Harper, *N.Y.*; 50c. American News Co., *N.Y.*]

*In Kedar's Tents. 1897.

The adventures of an Irishman who enters the Spanish service against the Carlists, with the inner history of a desperate plot to kill the Queen Regent. Sketches of typical Spaniards, of life in the Peninsula, and of scenery. Style vivacious and epigrammatic. [6/- Smith & Elder; $1.25 Dodd & Mead, *N.Y.*]

Roden's Corner. 1898.

Account of a huge commercial plot, with description of industrial life; animated by indignation against the abuse of trusts and monopolies, and of certain fashionable forms of organised charity. [6/- Smith & Elder; $1.75 Harper; *N.Y.*]

The Isle of Unrest. 1900.

A complicated romance of Corsica in the years just preceding the Franco-German War. An old family feud, an heiress's love for a young officer whom duty summons to the war, and the intrigues of a French commandant who wants to possess himself of gold existing on the family estates, are the chief matters. [6/- Smith & Elder; $1.50 Dodd & Mead, *N.Y.*]

Molesworth, Mary Louisa [*née* Stewart; b. 1839]. Leona. 1892.

A fair example of this writer's tales for girls, which picture girl-life and child-life with their trials and their temptations. [3/6 ($1.50) Cassell.]

Montagu, Lily H. Naomi's Exodus. 1901.

The story of a clever young Jewess, out of sympathy with her narrow surroundings, who suffers chastening troubles in endeavouring to find a more congenial sphere. [3/6 Unwin.]

Montgomery, Florence [b. 1843]. *Misunderstood. 1870.

A study of child character and the education of children as exemplified in two little motherless boys who are neglected by their father. One of the brothers, misunderstood by father and governess, grows lawless in pure innocence, his innate nobleness leading him astray; his end is extremely pathetic. [6/- ($1.75) Macmillan.]

Thrown Together. 1872.

A sensitive girl, unappreciated by her parents, and a petted boy, are thrown together; and their mutual influence is not only good for them, but brings their respective parents to a better understanding of their children's dispositions and their own responsibilities. [6/- Macmillan; 50c. Lippincott, *Phila.*]

Prejudged. 1900.

A love idyll, passing in a French *pension*, an English girl falling in love with a mysterious young man, towards whom at first she had conceived an instinctive antipathy. [6/- ($1.75) Macmillan.]

MONTRESOR, *Miss* F. F. *Into the Highways and Hedges. 1895.

The impressionable, cultivated Margaret weds the street preacher Thorpe, and afterwards learns to love him for his fortitude and unmerited sufferings. He is unlearned, illogical, quixotic, but full of faith and energy in the pursuit of his ideal, his rival for Margaret's affection being a hard-headed Jew, with keen insight into human nature and a dominating will. [6/- Hutchinson; $1.50 Appleton, *N.Y.*]

The One who Looked on. 1895.

A chapter of family history told by a motherly Irish aunt. Among the character sketches is that of an English Q.C., a hard, unemotional man externally, whose heart is found to be truly benevolent and capable of deep affection. [3/6 Hutchinson; $1.25 Appleton, *N.Y.*]

False Coin or True. 1896.

A nameless orphan, rescued from domestic drudgery by a French mesmerist, acts for him as medium, and wins him fame and profit. She falls in love with an honest but thick-headed Scot, and when love beckons one way and duty to her invalided guardian another, she shows herself capable of true gratitude. The Frenchman is a witty satirist of British cant and pseudo-Christianity. [3/6 Hutchinson; $1.25 Appleton, *N.Y.*]

At the Cross Roads. 1897.

The heroine is a very modern figure, hard grained but capable of intense passion, showing her strength of devotion by waiting seven years for her convict lover and then exerting herself to prove his innocence. [6/- Hutchinson; $1.50 Appleton, *N.Y.*]

The Alien. 1901.

A mother's conspiracy to give her illegitimate son the inheritance of another; but, though the incidents are absorbing, plot and mystery are of less importance than the revelation of character in a number of very different men and women. [6/- Methuen.]

MOORE, FRANK FRANKFORT [b. 1855]. Sojourner's Together. 1875.

Scene: a Swiss *pension*, where a young man falls in love, and after temporary obstacles is made happy. A slight story, with sketches of the various "sojourners". [2/6, 2/- Hutchinson.]

I Forbid the Banns. 1893.

A comic and flippant treatment of the marriage question, a circumstantial *reductio ad absurdum* of a woman's rebellion against legal marriage. [6/- Hutchinson; 50c. Cassell, *N.Y.*]

A Gray Eye or So. 1893.

A love tale, comprising facetious pictures of house party life in Ireland. [6/- Hutchinson; 25s. Rand, M'Nally & Co., *Chicago.*]

The Jessamy Bride. 1897.

A novel founded on an actual story of the 18th century, introducing Goldsmith, Dr. Johnson, Burke, and Garrick. [6/- Hutchinson; $1.50 Stone, *Chicago.*]

1898.

The Fatal Gift.

A similar novel of manners and 18th century society. The famous Irish beauties, the Misses Gunning, are the leading characters. [6/- Hutchinson; $1.50 Dodd & Mead, *N.Y.*]

1900.

Nell Gwyn, Comedian.

Court life in Restoration times, the chief parts being sustained by Nell Gwyn, Lady Castlemaine, the Duchess of Portsmouth, Sir Charles Sedley, and Jack Churchill, afterwards Duke of Marlborough. [6/- Pearson.]

1901.

According to Plato.

A facetious extravagance in which various phases of modern life are travestied, such as the young lady with her Platonic amours, the School of Literature, audacious advertising, financial business, etc. [6/- Hutchinson.]

MOORE, GEORGE. 1883.

A Modern Lover.

Here his ideas of the novel, as a serious and truthful reproduction of life as he sees it, are put in practice with entire disregard of conventionality. E. A. Bennett calls it "the first realistic novel in England". The life of a handsome, petted and sensual painter, treating frankly, and with all the resources of a sensuous imagination, of his numerous amours. The theme is wholly sexual, but there is little grossness, since the novelist chiefly busies himself with analysing states of mind. [3/6 W. Scott; 50c., 25c. Laird, *Chicago.*]

1884.

The Mummer's Wife.

Like the former, this was denounced by some of the circulating libraries. It is a still more uncompromising pursuance of the author's naturalistic aims, depicting the dingy, commonplace existence of small shopkeepers in the Potteries. The wife is seduced by a theatrical manager, and after her divorce, travels with him on tour. Demoralised by the change of life, she goes to the bad, and dies. This depressing, yet thoroughly representative subject is handled with sufficient art to redeem its ugliness. [3/6 W. Scott; called *An Actor's Wife*, 50c., 25c. Laird, *Chicago.*]

1886.

A Drama in Muslin.

An Irish novel, with Dublin and the provinces for scene and for main subject the matrimonial schemes of a set of women. Their sordid intrigues and jealousies give the same sense of squalor and tragedy in the midst of life that is conveyed by the former novels. This one is distinguished by its character-drawing, particularly of several women; one of these is a very beautiful and attractive girl. [*o.p.*; 2/- Vizetelly.]

1887.

A Mere Accident.

[*o.p.*; 1/- Vizetelly.]

1888.

Confessions of a Young Man.

Beyond doubt, largely autobiographical and expressive of his own views on life, art and literature. The young man goes to Paris as an art student and mixes with the *demi-monde* of artists, actors, *littérateurs* and Bohemians, which is depicted with convincing candour. Probably written early, and interesting for its original and piquant criticisms, and its ideas of the novel as a truthful study of social history. [3/6 Sonnenschein; $1, 50c. Brentano, *N.Y.*]

1894.

Esther Waters.

A study of low life in England, especially that of people connected with horse-racing. The household of a racing squire, described as it appears to Esther Waters, the scullery-maid, is on the squire's bankruptcy broken up, and the crowd of servants, jockeys, and stablemen disperse, most of them to get a living

on the racecourse or in shady business in London. Esther, being ruined, suffers the miseries of a lying-in hospital. After many troubles, she marries her old lover, who now keeps a low public-house and is a bookmaker. [6/- W. Scott; $1.50 Stone, *Chicago.*]

Celibates. 1895.

[6/- W. Scott; $1.50 Macmillan, *N.Y.*]

Evelyn Innes. 1898.

Also realistic, almost photographic, in its detailed picture of squalid life. Evelyn is a musical genius, who falls under the influence successively of an agnostic and man of the world, of an artist and mystic, and of a Roman Catholic priest. When her conscience has driven her to abandon an immoral life, she enters a sisterhood and devotes the rest of her life to penitence. Such a subject as Wagnerism is handled with command of technical detail, and such a theme as the ultimate power of conscience is worked out with insight into the moral nature and disdain for conventional delicacy. [6/- Unwin; $1.50 Appleton, *N.Y.*]

Sister Teresa [*sequel.*] 1901.

Continues Evelyn's spiritual history after she has renounced the worldly life for what is to her the only alternative, asceticism. The technical knowledge, the grasp of complex experience, and the creative energy displayed in the musical episodes, are devoted here to portraying the conventual life. Prioress, novices and sisters are drawn elaborately, and the novelist makes us see all the details of their existence, and feel its dulness. But attention is chiefly centred in the spiritual trials and agonies of Evelyn as postulant, novice, and professed nun. [6/- Unwin.]

Morris, William [1834-96]. The Dream of John Ball. 1888.

A prose idyll, combining the historical facts of the Kentish rising in Richard II.'s reign (1381), with the poetry of the inner life of great men who were striving to enlighten their fellows. [1/6 (60c.) Longman.]

News from Nowhere; or, An Epoch of Rest. 1891.

"Being some chapters from a Utopian Romance." A Socialist-artist's vision of Utopia, painting in rich hues the dress, furniture, and all the accompaniments of everyday life, as they might be, were commercialism destroyed and the love of art universal. [1/6 (60c.) Longman; $1 Roberts, *Boston.*]

The Wood beyond the World. 1895.

A modern imitation of the mediæval romances of chivalry, written in a poetical and archaic English, and narrating the wanderings and encounters of a young hero with beings of supernatural strength in a wondrous unknown land. [6/- Lawrence & Bullen; $3 Roberts, *Boston.*]

The Well at the World's End. 1896.

A story, or prose poem, of the same imaginative type, introducing wondrous incidents, beautiful landscapes, and the atmosphere of fairyland; told in a simple and direct narrative style in imitation of the mediæval. [28/- ($7.50) Longman.]

The Sundering Flood. 1898.

A similar romance. A delight in sensuous beauty, and a wild luxuriant imagination, are the salient traits of these three essays in mediævalism. [7/6 Longman.]

Morrison, Arthur [b. 1863]. Tales of Mean Streets. 1894.

Fifteen naturalistic stories of the London poor; hawkers and their womenfolk, their fights and brutal love-making, poverty, filth, thieving, are the subjects dealt with. A typical story is *Lizerunt*, a horrible narrative of courtship and conjugal brutality. [6/- Methuen; $1 Roberts, *Boston.*]

A Child of the Jago. 1896.

The same unrestrained realism directed towards the misery, foulness, and brutality of the poorest. The life of a little boy, who, for a time, leaves his thieving to become a worker in a shop. The district pictured is the scene of continual fights and bloodshed, brightened only by a muscular priest's courageous work. [6/- Methuen; $1.50 Stone, *Chicago.*]

To London Town. 1899.

A less pessimistic study of East Enders, delineating manners and characters full of individuality, in a grade of humble society not so squalid and criminal. The fortunes of a poor family near the Docks are the subject; some scenes of low comedy are introduced, and vignettes of Epping Forest scenery. [6/- Methuen; $1.50 Stone, *Chicago.*]

Cunning Murrell. 1900.

Murrell is a witch-finder in an Essex village fifty years ago, a curious personality, made up half of superstition, half of charlatanry. He is portrayed, in part, from an original who left actual documents. [6/- Methuen; $1.50 Doubleday, *N. Y.*]

MORROW, W. C. A Man; his Mark. 1899.

A tragic drama laid amid the Alpine scenery of California. There are two actors, a man who has lost his beloved, and the woman who has caused his loss, and whom he repays by an act of heroic sacrifice. [3/6 Richards; $1.25 Lippincott, *Phila.*]

MURRAY, DAVID CHRISTIE [b. 1847]. A Life's Atonement. 1880.

A gloomy story, told partly as an autobiography. The hero, on the point of seeing his ambition fulfilled, being in difficulties with a money-lender and urged by necessity and lucky occasion, robs a stranger, and by misadventure kills him. Thereupon begins his life's atonement; he works as a dock labourer in London, and is not recognised as author of the crime till on his deathbed. [3/6, 2/- Chatto; 20c. Munro, *N. Y.*]

*Joseph's Coat. 1881.

A young fellow is compelled by circumstances to leave his wife, whom he married secretly, and to pass off their child as some one else's. On this foundation a complicated plot is based, exemplifying the law of Nemesis and bringing happiness to innocent sufferers. [3/6, 2/- Chatto; $1.60 Putnam, *N. Y.*]

Aunt Rachel; a Rustic Sentimental Comedy. 1886.

A village idyll of Staffordshire, in which the players in the local band bear a humorous part. [3/6 ($1) Macmillan.]

Old Blazer's Hero. 1887.

The characters and doings of a mine surveyor and his rival. Old Blazer is a mine. The hero is one of those seemingly commonplace characters who on occasion rise to heights of heroism; the rival is a selfish, handsome, engaging scamp. [3/6, 2/- Chatto; 20c. Munro, *N. Y.*]

The Martyred Fool. 1895.

A pathetic story with some sensational episodes—the conversion, the brief career, and the disillusionment and death of an Anarchist; partly enacted in Australia. [2/6 Smith & Elder; $1.25 Harper, *N. Y.*]

A Capful of Nails. 1897.

A story of industrial life—the martyrdom of a nail-maker fighting for his fellow-workers. [3/6, 2/- Chatto.]

A Race for Millions. 1898.

A tale of adventure in quest of a treasure of millions hid in a cave beyond Klondyke, introducing a detective and the young woman who helps him. [3/6, 2/- Chatto.]

The Church of Humanity. 1901.

A story of shady life, that of an impulsive, undisciplined man striving to renounce his besetting sin. He is an habitual drunkard, whom a hypnotist reforms, and who thereupon turns Revivalist preacher. The most original episode is his murder of his bad wife in a fit of religious ecstasy. [6/- Chatto.]

Despair's Last Journey. 1901.

A very serious novel. The hero is a Scotchman who has had a rough and varied career, and passed through bitter ordeals of sin and despair. Repentant, and finding peace in a log-cabin in the Rockies, he reviews his life. There are several strongly outlined characters. [6/- Chatto.]

MURRAY, DAVID CHRISTIE, and HENRY HERMAN. One Traveller Returns. 1887.

A story of early society at the time of the Druids and their Roman conquerors. [3/6, 2/- Chatto; 50c. Longman, *N.Y.*]

He Fell among Thieves. 1891.

A sensational story with realistic studies of character and manners, *e.g.*, of the highly polished West End tradespeople. [3/6 ($1.25) Macmillan.]

A Dangerous Catspaw. 1889.

The dire temptation that leads an impecunious young barrister into crime, a clever and unscrupulous rascal's nearly successful plot to secure him and his booty, and the counterplottings of a detective, these share the interest with a quiet love story. [6/- ($1) Longman.]

NEEDELL, *Mrs.* JOHN HODDER [Mary Anna, *née* Lupton; b. 1830]. Lucia, Hugh, and Another. 1884.

A trio of character studies, the unnamed person a subtle creation, set in comparison with the idealised figure of Lucia, and the harsh, jealous character of Hugh. [*o.p.*; 3 vols. Blackwood; 20c. Harper, *N.Y.*]

The Story of Philip Methuen. 1886.

A story of character and the influences that mould character. Philip is an ascetic, trained for the priesthood, inured to self-control, and tenacious of his ideal. Anna is an egoist, of a passionate, revengeful nature—the result of early neglect. The other characters also show the effects of training and environment. The cardinal situation of the novel exhibits Philip sacrificing his own happiness in life and that of his love, in order to save the reckless Anna from a slur on her good name; his quixotism brings tragic consequences. [3/6 Warne; $1.50 Appleton, *N.Y.*]

Stephen Ellicott's Daughter. 1891.

A pathetic story, of which the characters are endowed with an exalted virtue and an active altruism transcending ordinary human nature. [3/6 Warne; $1.50 Appleton, *N.Y.*]

Unequally Yoked. 1891.

A domestic novel. Subject: the infatuation of a cultured and well-born clergyman for a vulgar and ignorant girl, whom he marries, sacrificing his ideals and ultimately the happiness of both. [6/- Oliphant, *Edinb.*; $1.25 Bradley, *Boston.*]

NEUMAN, B. PAUL. The Uttermost Farthing. 1900.

A study of rancour and revenge in the mind of a girl, who believes a certain man to be the cause of her father's ruin. In the sequel destiny and love turn the tables, and she gives her heart where she hated. [6/- Blackwood.]

NEVINSON, HENRY W. The Valley of Tophet. 1896.

Depicts the people of one of the lowest mining districts in England, in a series of twelve stories, almost entirely pathetic in motive. [4/6 net Dent; $1 Holt, *N. Y.*]

NOEL, *Lady* AUGUSTA. Owen Gwynne's Great Work. 1875.

The "great work" is a history on which a middle-aged scholar is engaged, urged on by his ambitious wife; and the sacrifices it entails make its accidental destruction by no means a calamity. They are a pathetic pair of self-deceivers, and their son's character mingles fine traits with an unamiable sternness. [6/- ($1.25) Macmillan.]

NORRIS, WILLIAM EDWARD [b. 1847]. *Mademoiselle de Mersac. 1880.

A sober, realistic story, with careful development of not unusual types of French and English character, faithful pictures of leisurely life and social doings in Algiers and England, and word-landscapes of Algeria. The heroine and her true lover are embodiments of the ideal virtues with which the *ancienne noblesse* are credited, while the English lover is a mixture of bad and good. [2/6, 2/- Smith & Elder; 15c. Harper, *N. Y.*]

Matrimony. 1881.

As usual with this writer, a slight tale, with plenty of natural dialogue and character drawing of the external kind. A book rich in types of people we often meet, such as the hero's father, a fine old gentleman with an unkind tongue and a generous heart, always performing kind actions. [2/6, 2/- Smith & Elder; $1, 30c. Holt, *N. Y.*]

No New Thing. 1883.

The fortunes of an Anglo-Indian lad, of a sharp, unscrupulous, and superficial nature, whose character is a contrast to the stronger and simpler English people with whom he is brought into contact, *e.g.*, the kind-hearted woman who befriends him. [2/6, 2/- Smith & Elder; $1 Holt, *N. Y.*]

Adrian Vidal. 1885.

A study of modern life and character, the tale dealing with the conjugal infelicities and ordeals experienced by a young novelist of somewhat shallow, pleasure-loving disposition, and the eventual reconciliation with his wife. [2/6, 2/- Smith & Elder; 25c. Harper, *N. Y.*]

Chris. 1888.

The love affairs of a young heiress and her trio of suitors, ending pleasantly after a series of doubts and perplexities. Some surface characterisation, *e.g.*, the eccentric and miserly aunt. Scene: Cannes and London. [2/- (50c.) Macmillan.]

Major and Minor. 1888.

The old story of a man's worthy affection for a girl above him in wealth and station, and the discomfiture of a less worthy rival. [6/- Bentley; 50c. Holt, *N. Y.*]

The Rogue. 1889.

The same realistic delineation of character and manners, with a strong dash of comedy and good-natured satire. The Rogue is an easy-going fellow, who has been a scamp, and tries to pass himself off as a decent and respectable member of society. [6/- Macmillan; $1.35 Holt, *N. Y.*]

Miss Shafto. 1889.

A series of character sketches, talks, lovemaking, and the like, together forming a humorous picture of the ordinary intercourse of people in good society. [6/- Macmillan; $1.30 Holt, *N.Y.*]

Marcia. 1891.

The married life of two people who are not sympathetic, the man honest but hard, and the woman selfish and frivolous; the everyday life of people moved by petty and unworthy motives, depicted with almost painful realism. Their son's happy lovemaking brightens the later chapters. [6/- Murray; 40c. Harper, *N.Y.*]

Billy Bellew. 1895.

The hero is a simple, almost silly, young man, but unselfish and amiable, who eventually meets with a fate too heavy for his deserts. [3/6, 2/- Chatto; $1.50 Harper, *N.Y.*]

The Fight for the Crown. 1898.

The humours of political differences between a Conservative husband and a Liberal wife. Makes use of the Home Rule controversy of a few years ago. [6/-, 3/- Seeley; ($1.25 Harper, *N.Y.*).]

Giles Ingilby. 1899.

Like the foregoing, a colourless, unemotional story depending for interest on the minute drawing of characters who represent just the average mediocrities of everyday life. A love story, a disappointed lover going to South Africa, complications happily disentangled, are the main features of the plot. [6/- Methuen; $1.50 Biddle, *Phila.*]

The Flower of the Flock. 1900.

A rich and luxurious young man, amiably selfish, reckless, and incompetent, but idolised by his mother, and bowed down to by his kin, is played with and lauded by a rich and knowing American widow, and thus saved from the consequences of an act that in a more responsible person would be severely reprobated. [6/- Nisbet; $1., 50c. Appleton, *N.Y.*]

His Own Father. 1901.

A story of the ups and downs of courtship, with touches of melodrama, as in the account of a missing father who reappears to untie the tangled skein of difficulties.

NORWAY, ARTHUR HAMILTON [b. 1859]. Parson Peter. 1900.

A romance of Devon. Parson Peter is a representative of the old order, a keen sportsman and a lover of the sea, consort of smugglers and contemner of the law, a generous and amiable personality. The operations of smugglers and preventives, a little love romance, and an undercurrent of tragedy, furnish the action. [6/- Murray.]

OLIPHANT, LAURENCE [1829-88]. *Piccadilly. 1870.

A satire on contemporary society, in the form of an ironical account of how a mercenary aristocrat introduced a family of moneyed nobodies to the fashionable circles of London. The satirist tilts at a variety of objects which he detests, while there is an under-meaning expounding the author's mysticism, based on Swedenborgianism and the gospel of the inner life. [3/6 Blackwood; 25c. Harper, *N.Y.*]

Altiora Peto. 1883.

Partly satire and low comedy in the shape of a Society novel, partly an exposition of mystical doctrines. Depicts English society unfavourably, Altiora for instance being victimised by her guardians; more sympathetic towards a pair

of frank, unconventional American girls and their farcical Yankee chaperon. The love scenes are philosophical dialogues, exchanges of ideas on matter and spirit, humanitarian ideals, etc. [3/6 Blackwood; 25c. Harper, *N. Y.*]

OLLIVANT, ALFRED. Owd Bob, the Grey Dog of Kenmuir. 1898.

Sketches of the Cumberland dalesmen and their doughty tykes, a book full of love and knowledge of animals and of the life of the shepherds on the fells. The fights are incessant between Bob, Son of Battle and the hideous Red Wull; but the sagacity and loyalty of the dogs are made as much of as their rivalries, for the author gives them characters full of individual traits and capacities. [6/- Methuen.]

OPPENHEIM, E. PHILLIPS. The Man and his Kingdom. 1899.

A romance of the "Zenda" type, concerned with an imaginary Socialist colony in South America; worked out with plenty of personal interest. [3/6 Ward & Lock; $1.50 Lippincott, *Phila.*]

The World's Great Snare. 1900.

A romance of adventure and love in an American mining camp and in England. The hero comes in for a fortune by the help of a daring and unselfish girl, who has been his mistress; and he has to choose between her and an aristocratic bride. [3/6 Ward & Lock; $1.50 Lippincott, *Phila.*]

A Millionaire of Yesterday. 1900.

An intricate plot, dealing with the financial schemes of a man who won a rich concession in West Africa, but who deserted his partner, and has to face damaging allegations in consequence. These financial difficulties and the complications arising when he falls in love with the partner's daughter form a lively story. [6/ Ward & Lock; $1, 50c. Lippincott, *Phila.*]

The Survivor. 1901.

The "Survivor" is an ambitious poet, and the character next in importance is a beautiful siren, who would fain pose as his patroness. The plot is fertile in sensations, but there are natural and lifelike character-drawing, and sympathetic pictures of nature amid the woods and the fells.

OSTLERE, EDITH. From Seven Dials. 1898.

Seven stories and studies of low life in London, realistic in the reproduction of manners and external characteristics, *e.g.*, the Cockney speech; sentimental in motive. [3/6 Duckworth.]

"OUIDA" [*Mdlle.* Louise de la Ramée, b. 1840]. Strathmore. 1865.

Represents fairly a large section of her novels — garish and sensational romances. The cold-hearted, gifted, and immensely strong hero falls, at last, a victim to the charms of an unscrupulous beauty, to whom he sacrifices everything, and in a fit of misguided jealousy kills his bosom friend in a duel. The rest of the novel is taken up with his immeasurable revenge on the woman, who in the end unexpectedly changes her evil nature and forgives Strathmore. In the descriptions and amorous scenes the writer gives full rein to her sensuous imagination. [3/6, 2/- Chatto; $1, 40c. Lippincott, *Phila.*]

Chandos. 1866.

A gushing and highly coloured romance, with a glorified libertine as hero, who is likened to Goethe "because the list of his loves is long". He keeps a harem in Park Lane, and is constantly in pursuit of his ideal, embodied in miscellaneous women, other men's wives as a rule. The whole story is decorated with luxurious upholstery, gorgeous millinery, magnificent language, and cookery. [3/6, 2/- Chatto; $1, 40c. Lippincott, *Phila.*]

*Under Two Flags. 1867.

The author's best novel, good in spite of the extravagance of her descriptions and the unreality of the world depicted. The numerous episodes of exciting action, fox-hunts in the shires, battles of French and Kabyles in Algeria, are well described, and the book is full of imagination of an oriental kind. The characters are all idealisations of good or bad, and stand out well. The hero is a handsome, aristocratic guardsman of superhuman virtues and vices (it is hard to say which are regarded with more complacency by his creator). His lodgings in Piccadilly surpass oriental courts in luxury and magnificence. Men adore him, women pet him, his riotous living never impairs his dare-devil courage or his superb physique, etc. The next best character is an "unsexed," but heroic little French *vivandière*. [3/6, 2/- Chatto; $1, 40c. Lippincott, *Phila.*]

Tricotrin. 1868.

Tricotrin is an Agnostic and a Bohemian; but his virtues are near perfection: he is handsome, a musician, and an artist, learned and wise. The heroine is a castaway, whom he rescues from poverty. A sentimental romance revolves round these two, of which a main incident is Tricotrin's self-abnegation in keeping his love unspoken. [3/6, 2/- Chatto; $1, 40c. Lippincott, *Phila.*]

Puck. 1870.

The autobiography of a lap-dog, born in low company, and passing through various strata of society, which the dog describes. [3/6, 2/- Chatto; $1, 40c. Lippincott, *Phila.*]

A Dog of Flanders, and other stories. 1872.

Story of a dog, whose fortitude and affection are scathingly contrasted with the cruelty and meanness of the human beings who maltreat him as a poor beast of burden. Almost the only pleasant human creature is the little waif who rescues the dog, but like him dies a victim to the inhumanity of man. Belgium and France furnish the scenes of these novelettes; the melodramatic *Branch of Lilac* culminates in the fighting of the Communists and Versaillists in Paris at the time of the siege. [3/6, 2/- Chatto; $1.50 Lippincott, *Phila.*]

Pascarel. 1873.

Highly coloured descriptions of Florence and other historic Italian cities and lovely landscapes. Pascarel is a born actor, and a son of the people, who plays to simple villagers, and shuns the applause of cities. His love is an innocent waif, and a cardinal incident turns on the jealousy of her and her mistress. As usual many "improper" people figure among the characters. [3/6, 2/- Chatto; $1.40 Lippincott, *Phila.*]

Two Little Wooden Shoes. 1874.

An innocent little Brabant girl is petted and almost loved by a rich painter. He leaves her to her peasant lover, but she, hearing he is sick, walks on foot to Paris to offer succour and love; and finding him sunk in debauchery, flies home and dies. [3/6, 2/- Chatto; $1.50 Lippincott, *Phila.*]

*Signa. 1875.

Signa is another foster-child of Nature, a boy with a natural talent for art and music, in whose mind bold and striking thoughts on life and God are instinctive. Son of a girl cast out by her brothers, he is brought up by them, and cruelly treated by the younger, a time-serving rascal. The other is a stern, and, in some respects, noble peasant, whose life is a struggle for an idea. Full of descriptive passages of the beautiful mountains and forests of the semi-Alpine region, and of the ancient monasteries and strongholds of Italy. A novel thoroughly representative of the writer. [3/6, 2/- Chatto; $1, 40c. Lippincott, *Phila.*]

Ariadne. 1877.

Another "child of Nature," innocent, impulsive, and profoundly passionate. She is a born sculptor, and her intimacy with artists and connoisseurs, with the tragic episodes of her seduction, serve to introduce voluminous talk about art and the ancients (which is full of characteristic inaccuracies). [3/6, 2/- Chatto ; $1.75 Lippincott, *Phila.*]

A Village Commune. 1881.

A modern Italian village under the *régime* of liberty, so-called. Practically, the syndic's secretary, a political adventurer, rules the community as an irresponsible autocrat, grinding the face of the poor with impositions, rooting out every cherished custom or survival of the past, utilising public pretexts to serve his own ends. [3/6, 2/- Chatto ; $1, 40c. Lippincott, *Phila.*]

In Maremma. 1882.

Musa, unknown to herself, the daughter of a ferocious brigand, is again a child of Nature, who makes a solitary home in an Etruscan tomb, amid the wilds of Maremma. She comes into contact with other human beings only to suffer treachery, robbery, and martyrdom. A glorification of life according to Nature, full of sympathy with the birds and animals of this Italian wilderness. [3/6, 2/- Chatto ; $1, 40c. Lippincott, *Phila.*]

The Waters of Edera. 1900.

At once a picture of the squalid inhabitants of an Italian district, and a denunciation of the corruption and tyranny of the Government. The tragic story tells how a primitive and pagan lord of the soil fights against a foreign company representing civilisation and industrialism, and fails hopelessly. [3/6 Chatto.]

PAIN, BARRY. In a Canadian Canoe. 1891.

A medley of absurdities, humorous fables, and droll wit, often suggestive of serious thought. The fantastic humour of *The Celestial Grocery* slips almost imperceptibly into genuine pathos. [3/6 Harper.]

Stories and Interludes. 1892.

Similar brief compositions, some in poetry. Even the superficially trifling hint at meanings of deep import, *e.g.*, the little parable of Bertillon and Bruno. [3/6 ($1) Harper.]

Playthings and Parodies. 1893.

Parodies, imitations, and humorous lucubrations, full of whimsical but quiet fun, and generally containing a graver reference. [3/6 ($1) Cassell.]

PARKER, ERIC. The Sinner and the Problem. 1901.

The life of a small group of people closely observed and playfully rendered, with a good deal of what may be called literary self-consciousness and no little sentiment. The characters seem to be genuine portraits, and the best of them are the two schoolboys nicknamed the Sinner and the Problem, whose ways are very true to boy-nature. [6/- Macmillan.]

"PASTON, GEORGE" [*Miss* E. M. Symonds]. A Fair Deceiver. 1897.

The "fair deceiver" is engaged to the man who ought to marry her sister: this is the crucial situation. There is interesting appreciation of artistic subjects. [3/6 Harper.]

The Career of Candida. 1898.

Candida is a sympathetic portrait of the New Woman, and her story a thoughtful statement of the disadvantages of being born a woman. Contains also mild satire on contemporary ways. [3/6 Chapman ; $1, 50c. Appleton, *N. Y.*]

PATER, WALTER [1839-94]. *Marius the Epicurean, his Sensations and Ideas. 1885.

History of the mental and moral growth of a Roman thinker, a contemporary of Marcus Aurelius. The book consists chiefly of meditations, philosophical disquisitions, and reviews of the great schools of thinkers, criticisms of personalities, such as that of the imperial philosopher, and of the social and moral phenomena of the times; all set forth in a refined, meditative prose. From Cyrenaicism the philosopher gradually works his way to a more spiritual attitude, coming under the influence of the Christian Church, of which an impassioned picture is given, and he dies a kind of martyr, though not formally received within the Christian communion. There are many pages delineating the outward life and manners of contemporary Rome. [2 vols. 15/- ($2.25) Macmillan.]

Gaston de Latour: an unfinished romance. 1896.

A similar philosophical romance, tracing the development of a refined and cultivated mind that finds ultimate satisfaction in the things of the spirit. The period is that of the French wars of religion in the sixteenth century, and the Massacre of St. Bartholomew (1572) is an incident; while Ronsard and Montaigne make their appearance. There are also placid and idyllic pictures of country life in La Beauce, and elaborate descriptions of Chartres Cathedral—written in the same delicate, meandering style. [7/6 ($1.50) Macmillan.]

PATERSON, ARTHUR HENRY [b. 1862]. A Son of the Plains. 1895.

An exciting story of the Santa Fé Trail in the early seventies, before the railways, when the overland journey was one of incessant peril from Indians and lawless whites. [6/- ($1.25) Macmillan.]

PATTON, JAMES BLYTHE. Bijli, the Dancer. 1898.

An episode of native Indian life, in which the inner and emotional side of Mohammedan character and domestic manners is revealed. Bijli belongs to the most dishonoured class of women, but her capacity for true affection invests her with dignity. [6/- Methuen; $1.50 Page, *Boston*.]

The Sway of Philippa. 1900.

A lengthy, rambling, and garrulous novel, with a living and interesting central character in Philippa, who plays Providence in the little village-world where her grandfather has his country seat. [6/- G. Allen.]

PAYN, JAMES [1830-98]. Lost Sir Massingberd. 1864.

A novel of plot, culminating in the mysterious disappearance of a "colossally nefarious" baronet. [3/6, 2/- Chatto; 10c. Munro, *N.Y.*]

Married Beneath Him. 1865.

Contains some humorous scenes and a good many jokes, with a pair of diverting journalists. [2/- Chatto; 10c. Munro, *N.Y.*]

Blondel Parva. 1868.

A concise example of the novel of plot. A ruined man insures his life for the benefit of his wife and daughter; then disappears. When, later on, his daughter is entangled with two suitors, one of these, the villain, threatens to expose the fraud; but after divers complications a happy conclusion is reached. [*o.p.*; 2 vols. Bradbury.]

Bentinck's Tutor. 1868.

A plot novel, hingeing on the eventual reappearance of a young heir believed to be drowned, and the discomfiture of the villains. Local colouring from the Lake District, wrestling scenes, etc. [2/- Chatto.]

Not Wooed, but Won. 1871.

Full of incident, relating how an attractive heroine with a large circle of admirers is lucky enough to secure a fortune by one marriage and an estimable lover by the next. [2/- Ward & Lock.]

Fallen Fortunes. 1876.

The plot excites the reader's suspense as to whether the virtuous people will or will not be rewarded with a fortune. Quiet portraiture of character, *e.g.*, the jocular Mr. Dalton and the selfish and offensive Mrs. Campden. [2/- Chatto; 75c. Appleton, *N.Y.*]

Less Black than We're Painted. 1878.

Very favourable to the theatrical profession; the heroine an actress, who reforms her spendthrift husband and steers a happy and prosperous course through severe trials. [3/6, 2/- Chatto; 35c. Harper, *N.Y.*]

*By Proxy. 1878.

A novel of plot dealing with English people in China and at home, and containing many passages descriptive of northern Chinese landscapes and ways of life. [3/6, 2/- Chatto; 35c. Harper, *N.Y.*]

A Grape from a Thorn. 1881.

Life at a watering-place, follies and vanities of fashionable people, the Jacobite craze of a country gentleman, and similar matters, satirically treated. The love story is concerned with a high-born girl, the "Grape," and a pair of Bohemian friends. [3/6, 2/- Chatto; 20c. Harper, *N.Y.*]

The Canon's Ward. 1884.

A placid, kindly group of people, with the scholarly and amiable old Canon at their head, into whose blameless life sorrow comes ungently. The Ward makes a secret marriage; but, her husband being drowned, a man uses his knowledge of the case to make her marry him. A happy conclusion is skilfully arranged. [2/- Chatto; $1 Dodd & Mead, *N.Y.*; 25c. Harper, *N.Y.*]

*The Heir of the Ages. 1886.

The life of a governess, who takes to writing and suddenly becomes famous. There is also some melodrama concerned with a villain who makes love to her in his wife's lifetime, while the title refers to a wonderful discovery of a lost Saxon treasure. [2/- Smith & Allen; 25c. Harper, *N.Y.*]

PEARCE, J. H. Esther Pentreath. 1891.

Among the miners of the Land's End peninsula sixty years ago. A story of primitive people, fundamentally tragic in its intricate web of accident and human error, though lightened by such things as the idyll of Esther's love and wedlock. The darker events originate in a terrible shock that injures the other lover mentally; the resulting estrangement leads on to the catastrophe. [6/- Unwin.]

Inconsequent Lives. 1891.

An intensely realistic study of the home and village life of the Cornish fisher folk, bringing out the callous natures and selfishness that render them, not the people of primitive virtues that the romancers portray them, but a people of mixed qualities, who make each other suffer, and yet live a hard life of toil and privation with endurance. Resembles Thomas Hardy's novels in both its realism and its melancholy. [3/6 Heinemann; 25c. Lovell, *N.Y.*]

Eli's Daughter. 1896.

A pessimistic tale of fisher and mining folk in Cornwall, enlivened by the light-hearted love-making of two rustics, Eli's daughter and a young fisherman. The gaiety does not last long, for a stalwart farmer also comes "a-courting," and misfortunes fall thick. [3/6 Heinemann.]

Ezekiel's Sin: A Cornish Romance. 1898.

A pathetic story of Cornish fisher-folk, whose hard toil and struggle with poverty, and straitened, but kindly, home life is depicted with sympathy and truth. The old fisherman Ezekiel one day pulls up a drowned man with a large sum of money tied round him; and yields to the temptation to keep it, for his favourite daughter's sake. But the gold is the beginning of troubles to him and his loved ones, and he finds no peace till on his deathbed. [6/- Heinemann; $1.25 Richmond, *N.Y.*]

Youth goes a-Marketing. 1901.

A similar drama of humble life, the love-story of a young Cornishman and two girls of wholly opposite natures; like the foregoing, worked out strictly on the lines of character-development, incident being of comparatively trifling interest. A village of tin-miners is the scene. [6/- G. Allen.]

PEARD, FRANCES MARY. The Rose Garden. 1872.

Scene: Bayonne and district, pictured by one who knows and loves the country and delights in the gardens and the sunlight, and who, moreover, sees the beauty and interest of everyday life. The love-story of two French maidens, quiet and delicately sentimental. A poodle furnishes the comedy. [2/6 Smith & Elder; $1.50 Roberts, *Boston.*]

The White Month. 1880.

A story of Brittany and of the Franco-German War; character-drawing and incident in nearly equal proportions; the heroine a pretty Breton maiden. Scenery of a desolate part of Brittany; the village and interiors depicted. [7/6 Smith & Elder.]

His Cousin Betty. 1888.

A love story, based on delicate working out of character. Two cousins with little in common are persuaded by a stratagem that they love each other. When betrothed and really in love, they discover that their coming together has not been spontaneous, and the resulting situation is in many ways pathetic. [*o.p.*; 3 vols. Bentley.]

Catherine. 1893.

A love tale of the times of the Napoleonic wars: peaceful English life in contrast with the haunting fears that prevailed then. The characters of two lovers are tested by the heroine's loss of beauty. [3/6 Innes; $1 Harper, *N.Y.*]

The Interloper. 1894.

Provincial and domestic life in France. A weak but attractive baron is saved from calamity by a rich bourgeois wife, not merely by her wealth, but by her good sense and devotion. [*o.p.*; 2 vols. Bentley; $1.25 Harper, *N.Y.*]

Donna Teresa. 1899.

A love tale of English people in Rome and Sicily. A man asks a girl to marry him, and falls in love with the deeper and truer character of her sister: a melodramatic *dénouement.* [6/- ($1.50) Macmillan.]

Number One and Number Two. 1900.

A quiet, slight, readable love-story of a similar kind, with some very ordinary but very real characters, who play their part amid scenes of travel, Cairo, the Nile, and Gibraltar. [6/- Macmillan.]

PEASE, HOWARD. The Mark o' the Deil; and other Tales. 1894.

Racy stories of Northumberland peasants and their ways, written chiefly in unadulterated dialect (with a glossary). [3/6 Unwin; $1.25 Stokes, *N.Y.*]

The White-Faced Priest; and other Northumbrian Episodes. 1896.

Similar, though less gloomy, portraits of pitmen and other indigenous characters. [6/- Swan & Morgan, *Newcastle-on-Tyne.*]

Tales of Northumbria. 1899.

Similarly realistic studies and stories of pitmen and other natives of miscellaneous grades and characters, very masculine and humorous in tone. [3/6 Methuen.]

PEMBERTON, MAX [b. 1863]. The Iron Pirate. 1893.

An exciting story of wholesale plundering by a formidable vessel, driven by electricity and manned by a rough and motley crew. A sensation story in Jules Verne's style, without his scientific imagination. [3/6 ($1.25) Cassell.]

The Impregnable City. 1895.

An imaginative romance, in a style midway between Dumas and Jules Verne, describing a series of thrilling adventures centring in the fortunes of an impregnable city built on a Pacific island. After repulsing the French and Russian fleets, the city is captured by the escaped prisoners, and the hero is rewarded with his bride. [3/6 Cassell; $1.25 Dodd & Mead, *N.Y.*]

A Gentleman's Gentleman. 1896.

A picaresque romance: the adventures and shady exploits of a 17th century baronet, who lives by his wits. Related by his valet, another clever rogue. [3/6 Innes; $1.25 Harper, *N.Y.*]

The Phantom Army. 1898.

A fantastic story of pure sensation about the doings of an imaginary army of outlaws on the European Continent. [6/- Pearson; $1.50 Appleton, *N.Y.*]

The Garden of Swords. 1899.

Adventures in the Franco-German War, particularly during the siege of Strasburg and at the battle of Wörth. The personal thread of the story is the tragic experiences of a French officer and his wife. [6/- Cassell; $1.50 Dodd & Mead, *N.Y.*]

Féo. 1900.

A cosmopolitan romance: the adventures in England and on the Continent of a beautiful singer at the Vienna opera, and an Austrian prince, whose marriage the Austrian authorities try by force and fraud to prevent. [6/- Hodder; $1.50 Dodd & Mead, *N.Y.*]

The Footsteps of a Throne. 1900.

A sensation novel of high life, the thrilling love story of an English peer and a gambling Russian princess. London, Moscow and the Caucasus furnish the scenes. Average sample of perhaps a score of this writer's romances. [6/- Methuen; $1.50 Appleton, *N.Y.*]

PENTREATH, DOLLY. In a Cornish Township. 1893.

Recollections of a parish clerk (supposed to have been written in 1818), in modern dialect. Sketches of old-world characters, tales of smuggling, and humorous adventures. [7/6 Unwin ; $1.50 Century Co., *N.Y.*]

PHILLIPPS-WOLLEY, CLIVE [b. 1854]. The Chicamon Stone. 1900.

Adventures in the mountains and among savages in Alaska and the Yukon region, in search of a gold reef ; comprising travel pictures of these wild, desolate, and perilous lands. [6/- Smith & Elder.]

PHILLPOTTS, EDEN [b. 1862]. Down Dartmoor Way. 1895.

Ten tales of the moorland and seaboard folk, thoroughly "out-of-door stories" ; *e.g.*, *A Curse Half Spoke*, two scenes in a mariner's life, at home in Devon, and cast away on the ocean—an idyll poetising a bit of superstition ; *Brake-Fern Weir*, a tragic anecdote told by a water-bailiff to an angler on the Dart ; *Children of the Mist*, also tragic, the brief career and self-immolation of a lion-hearted boy. Descriptions of the beautiful fringes of the moor. [3/6 Harper.]

* Children of the Mist. 1898.

Nature and country life on Dartmoor and in the beautiful pastoral region about Chagford. The hero, a son of the gypsies, is a very unfortunate youth, whose life is believed by his superstitious neighbours to be under a spell. His love affairs get him into trouble, his farming does not prosper, he loses his child, and is arrested as a deserter ; but, after many ups and downs, we leave him happy and contented, and married to a good wife. The reproduction of country life and character is very faithful, without unpleasant realism ; the rich Devon dialect gives point to the occasional humour, and the scenery is abundantly illustrated. [6/- Innes ; $1.25 Putnam, *N.Y.*]

The Human Boy. 1899.

Tales and sketches of life at school, chiefly of a funny kind—practical jokes, queer idiosyncrasies, the humours of class routine and of schoolmasters. [6/- Methuen ; $1.25 Harper, *N.Y.*]

Sons of the Morning. 1900.

Country people of a village on the edge of Dartmoor depicted in the manner of Thomas Hardy. Shows the same fatalistic feeling, and delineates rustic humours and scenery. There are three principal actors, a yeoman's daughter, who manages her own farm, and a pair of contrasted lovers ; and the drama played out by these three, the misunderstandings, the jealousies and weaknesses, involve much alternation of tragedy and happiness. [6/- Methuen ; $1.50 Putnam, *N.Y.*]

The Good Red Earth. 1901.

A short novel, remarkable for the way in which the idea of Nature, as embodied in the fields, trees, and lanes of the apple country between Dartmoor and the sea, predominates in the writer's imagination over the merely human part. Thus the book is largely descriptive, pervaded by a deep and observant love of Nature ; the rustic characters act in a plot of a conventional order.

The Striking Hours. 1901.

Fourteen stories of a village (Gidleigh) near "Dartymoor," told by old Devonian worthies in modified vernacular, and ranging in motive from tragic to broadly humorous. Of the tragic, *Sam of Sorrow Corner* is the most powerful ; *Right of Way*, a funeral story, is racy and humorous ; *The Red Rose* is a tender idyll of courtship ; while the longest of all, *The Devil's Tight Rope*, is an admirable epitome of the author's general characteristics. [6/- Methuen.]

PICKERING, EDGAR. The Dogs of War. 1900.

A romance of the Great Civil War. The hero fights on Cromwell's side, and the sympathies of the book are with the Roundheads: opens in 1636 with Cromwell's early risings in the Eastern Counties, and continues the story of the war down to Naseby and the siege of Bristol. [6/- ($1.50) Warne.]

PICKERING, SIDNEY. Verity. 1900.

A domestic story of life in the South Downs early in the 19th century; a simple and affectionate girl passionately in love with a handsome and masterful captain; with a tragic issue. [6/- Arnold.]

PINKERTON, THOMAS A. John Newbold's Ordeal. 1889.

A clever novel of character, with vivacious portraiture of Biscoe, a vulgar, unscrupulous brewer with a real affection for the hero, who utterly despises him; Mrs. Newbold, "whose severity was so diluted with copious speech and qualified by religious sentiment"; Archdeacon Newbold, "one of the most fortunate of holy clerks"; Miss Leigh, the heiress; and that remarkable personality Limb, the fox-terrier. [6/- Sonnenschein.]

The Spanish Poniard. 1890.

"The Story of the Remorse of Ambrose Drybridge." Scene: rural Warwickshire at the time of the close of the Elizabethan age and the dawn of Puritanism; strong in local colouring. The adventurers who followed Drake to the Spanish Main, and the fanatics who nourished their violent instincts on dreams of divine wrath and their own providential selection, are well represented. The plot is based on the gradual revelation of a secret, and its effects on the lives of several persons. [5/- Sonnenschein.]

The Last Master of Carnandro. 1890.

"The Story of the Revenge of Ronald Sinclair." A successful, proud, and egotistical man is suddenly insulted and beaten so ignominiously that he becomes almost insane, and, with his whole being warped by hatred, devotes his life to revenge. [3/6 Sonnenschein.]

A New Saint's Tragedy. 1891.

A story of middle-class life, strong in characterisation, and with a good deal of humour. [6/- Sonnenschein.]

The French Prisoner. 1894.

"A Romance of Dartmoor and the Western Seas." Adventures in the time of the Bonaparte scare, smuggling, duelling, etc., worked up with plenty of local colour. [6/- Sonnenschein.]

Dead Oppressors. 1899.

A ghastly story—a young man falls in love with his father's illegitimate daughter, and dies of the shock of discovery—worked out by means of characterisation and study of motive. [6/- Sonnenschein.]

PITT, RUTH J. The Tragedy of the Norse Gods. 1894.

A condensation into one simple narrative of the principal episodes of the Eddas, in prose and verse. [6/- Unwin.]

POYNTER, ELEANOR FRANCES. My Little Lady. 1870.

Madelon is the daughter of a professional gambler, an innocent girl surrounded by corruption. Her character and inner life, and the character of the gambler are analytically described, and the story tells of her helplessness and troubles on her father's death, the pathos of her convent life, and her yearnings for freedom. Spa, Liége, and Cornwall are the scenes. [5/- Hurst & Blackett; $1.25 Holt, N.Y.]

"PREVOST, FRANCIS" [Henry Francis Prevost Battersby; b. 1862]. False Dawn. 1897.

A psychological study of forbidden love, after the manner of Paul Bourget, the subtlety and reticences of the dialogue recalling Henry James's latest style. The inherent strength and chastity of the principal characters, an ambitious politician and the woman he loves, who is another's wife, make it a serious and far from an ignoble story. [6/- Ward & Lock.]

PRICE, ELEANOR C. The Foreigners. 1883.

Intimate delineations of rural France, its people and manners, particularly of the provincial noblesse. The plot turns on the difference between French and English ways of arranging marriages; the *dénouement* is sad. [3/6 Chatto; 20c. Munro, *N.Y.*]

Alexia. 1887.

A simple story of the happy love affairs of two young people, whose passion is shown to be the natural outcome of their characters, sympathetic and estimable, though far from faultless. [6/- Macmillan.]

In the Lion's Mouth. 1895.

A conventional story of two English children who pass through the perils of the Terror, comprising some pathetic scenes; all animated by Burke's antagonism to the Revolution. [3/6 ($1.50) Macmillan.]

The Heiress of the Forest. 1900.

A quiet, old-fashioned "Romance of Old Anjou," the story of an unhappy young heiress, destined to a hateful marriage, and the adventures that result in her deliverance. Romantic scenery and characters; time of Louis XIV. [6/- Isbister.]

PRICHARD, K., and HESKETH ["E. and H. Heron"]. A Modern Mercenary. 1899.

A dashing romance of action and diplomacy. Scene laid in Germany. [6/- Smith & Elder.]

PRIOR, JAMES. Forest Folk. 1901.

Farm life in a Nottinghamshire village on the edge of Sherwood Forest. The period is that of the Luddite riots and machine-wrecking, early in the 19th century. Character, and the growth or decay of character, is the main subject of interest, and there is a powerful exemplification of moral downfall in the talented young villager who ends his life as an outcast. The taming of a shrewish wife is treated with humour. [6/- Heinemann.]

PROWSE, RICHARD ORTON [b. 1862]. The Poison of Asps. 1892.

Tragic without the least sensational incident, the three persons to whom the reader's sympathy is engaged being the victims of the pettiness, the love of scandal and hatred of the unconventional, that characterise the society of a little country town. [3/6 Methuen.]

Voysey. 1901.

The subject is sordid and at times revolting—the history of a *liaison* between Voysey and a sentimental, discontented wife. The author's method is exhaustive analysis after the manner of Henry James, while the frankness of his realism in certain scenes suggests Zola. The characters are dull, poor-spirited people, who in themselves have little interest. [6/- Heinemann.]

PRYCE, DAISY HUGH. Valda Hânem. 1899.

"The Romance of a Turkish Harem"—a British officer's intrigue with a Turkish pasha's beloved wife, who has been imbued with English ideals of romantic love. Intimate descriptions of the interior of a harem and of life in modern Cairo. [6/- ($1.50) Macmillan.]

The Pasha. 1901.

The writer uses her extensive knowledge of life in Constantinople to draw an attractive portrait of a Turkish gentleman. This excellent man falls in love with an English governess and marries her; their family life is pleasantly depicted. The Armenian question of 1896 has sidelights thrown on it favourable to the Turk. [6/- G. Allen.]

PRYCE, GWENDOLEN. John Jones, Curate. 1901.

The simple, uneventful life of country people in Anglesey, their ambitions, joys, and sorrows, woven into a pretty idyll. The authoress has been called "the Welsh Crockett"; she has his truth to, and love of, the soil, without his sensationalism. [6/- Unwin.]

PRYCE, RICHARD [b. 1864]. Jezebel. 1900.

The name was given by a jealous lord to the daughter of a wife whom he suspected. His revenge recoils on him; the wife elopes, and the girl he stigmatised grows up to be the consolation of his life. [6/- Hutchinson.]

PUGH, EDWIN WILLIAM [b. 1874]. A Street in Suburbia. 1895.

Impressionist sketches of people and manners in a Cockney neighbourhood; the patois faithfully reproduced. [3/-, 2/6 Heinemann; $1 Appleton, *N.Y.*]

Tony Drum, Cockney Boy. 1898.

A slight story founded on observations of London characters. Tony and other denizens of the slums are drawn realistically in their squalid surroundings, but the sympathy and humour of the author show also what is pleasant and estimable in their life. [6/- Heinemann; $1.50 Holt, *N.Y.*]

Mother-Sister. 1900.

The heroine of this story of low life is a staunch and self-reliant girl, daughter of an old prize-fighter and gaol-bird, who is more than a mother to her brothers and sisters; one of these is a ne'er-do-weel, another a factory girl, who runs away with a rascally bookmaker, and so on. Realistic, showing the pleasures and excitements, as well as the miseries, of the slums. [6/- Hurst & Blackett.]

PUGH, EDWIN, and GODFREY BURCHETT. The Heritage. 1901.

A gloomy study of the effects of hereditary alcoholism on the several members of a family. Though its influence acts in diverse ways, the taint in the blood is shown to be the overmastering agent of their destinies, and the philosophy of the book is very pessimistic.

PUXLEY, FRANCIS LAVALLIN. Maitland of Cortezia. 1900.

An idealised portrait of a strong and able Englishman, administrator for the Crown in a tropical colony in South America, inhabited by mutinous Spaniards, who get up a revolution. Maitland loves a beautiful rebel. [6/- Richards.]

"Q." See Couch, Arthur Thomas Quiller-.

RADFORD, *Mrs.* C. H. Jenny of the Villa. 1900.

A conscientious portrayal of life among tradespeople in the provinces, members of the Independent Labour Party; studies of character: socialists, feather-brained reformers, the passionate and much tried heroine, etc. [6/- Arnold.]

"RAINE, ALLEN" [*Mrs.* Beynon Puddicombe, *née* Evans]. A Welsh Singer. 1897.

Idyllic phases of Welsh life in a seaside village, combined with melodramatic episodes in London. The heroine is a shepherd girl who develops into a popular contralto. [6/- Hutchinson; $1, 50c. Appleton, *N.Y.*]

Torn Sails. 1898.

A sentimental idyll, of which the central incident is tragic, but the end happy. The actors are Welsh peasants, working in a little sail-factory in a seaside hamlet of Cardiganshire. Native superstitions, pretty customs and ways of speech, and the storms and sunshine of the coast, form a large part of the interest. [3/6 Hutchinson; $1, 50c. Appleton, *N.Y.*]

By Berwen Banks. 1899.

Comprises idyllic pictures of the same people, with some humour in the portraiture. The plot entails some melodramatic interest in which persons of a higher class are involved. [6/- Hutchinson; $1, 50c. Appleton, *N.Y.*]

Garthowen. 1900.

The heroine is a waif saved from a shipwreck through the warning of a wraith. Her life with a farmer's family amid the moors and mountains is narrated with touches of poetry and natural description; and there are sketches of her foster brothers, a pair of contrasts, and of Nonconformist Welsh folk in general, with episodes of a grave character. [6/- Hutchinson; $1, 50c. Appleton, *N.Y.*]

RAMSAY, *Mrs.* WILLIAM MITCHELL [*née* Marshall]. The Romance of Elisavet. 1899.

A simple love story of two Greeks in Asia Minor, comprising faithful and sympathetic sketches of life near Smyrna. [5/- Hodder.]

RANDAL, JOHN. Pacifico. 1901.

An "up-to-date" romance, the scene being an island republic in the Ionian Sea, which has its extradition treaty, and financial schemes of an extravagant kind furnishing the motives; desperate adventures, and picturesque personages are woven into an ingenious narrative.

RAWSON, *Mrs.* STEPNEY. A Lady of the Regency. 1900.

The heroine of the love romance, which almost forms a subsidiary plot to the historical study, is an affectionate servant of Queen Caroline; and here we have a complete recital of the unhappy queen's life and misfortunes down to her death, with pictures of her court, of the celebrities of the time, Brougham, Castlereagh, Grattan, the Regent, Queen Charlotte, etc., and of London at the time of the *cause célèbre* (1818-21). [6/- Hutchinson.]

RAYMOND, WALTER [b. 1853]. Misterton's Mistake. 1888.

A rural idyll of Somersetshire, with excellent delineation of gnarled rustic character. [2/6 Sonnenschein.]

Love and a Quiet Life. 1894.

Somerset idylls, delineating the bucolic life of mid-Somerset half a century ago. The dialect is woven not only into the talk but into the narrative, for artistic effect. [3/6 Hodder ; $1.25 Dodd & Mead, *N.Y.*]

Tryphena in Love. 1895.

A fanciful, but simple idyll of agricultural life in an old-world village. Mrs. Pettigrew is a milder Mrs. Poyser, and the tomboyish, tender-hearted Tryphena, with her alleged lack of "feelings," is delicately contrasted with the rich young lady who captivates her lover without meaning it. [2/6 net Dent ; 75c. Macmillan, *N.Y.*]

In the Smoke of War. 1895.

Somersetshire villagers in the time of the Civil War, simple folk, who cannot comprehend what the fighting is about, but have to share the suffering. The heroine emigrates with her well-born husband, when her father, the miller, is slain in the skirmish at Langport, and her home is burned. [1/6, 1/- Arrowsmith, *Bristol ;* $1.25 Macmillan, *N.Y.*]

Charity Chance. 1897.

A love comedy enacted in a little Somersetshire watering-place on the Bristol Channel. [6/- Sands ; $1.25 Dodd, *N.Y.*]

*Two Men o' Mendip. 1899.

Lawless and uncivilised character, and strong, elemental passion, is the basis on which this tragedy of country life is constructed, and it represents a state of things that actually existed a century ago among the lead-miners near Cheddar and their unfriendly neighbours, the farmers. The picturesque scenery of the Mendip Hills, and the traits of speech and manners are depicted with familiar knowledge. [6/- Longman ; $1.25 Doubleday, *N.Y.*]

No Soul above Money. 1899.

Village life and character in the reign of Queen Anne. A tragic story, of which the catastrophe is the murder of a brother, followed by a terrible expiation, and unutterable sorrow for the bereaved mother. [6/- Longman.]

Good Souls of Cider Land. 1901.

Genial stories of the west country in the days before railways. The two longest, **Gentleman Upcott's Daughter* and *Young Sam and Sabina*, are fragrant idylls of love and courtship, comprising some fine old crusted characters, and presenting rustic manners and idiosyncrasies with humour and tenderness. Both were originally published several years earlier.

"Rhoscomyl, Owen." The Jewel of Ynis Galon. 1895.

A romance of Welsh piracy in the times of Sir Henry Morgan the buccaneer (end of seventeenth century), a mixture of adventure and legendary lore concerning a famous gem. [3/6 ($1.25) Longman.]

Battlement and Tower. 1896.

Adventure and history ; the Great Civil War in North Wales (1641-49) and the siege of Conway Castle (1645). [6/- ($1.25) Longman.]

For the White Rose of Arno.

The story of the Welsh share in the Jacobite conspiracies that took effect in the 1745 rising, and the march to Derby : claims to throw fresh light on those events. [6/- ($1.25) Longman.]

The Shrouded Face. 1898.

A romance of war and love, claiming to be an historically accurate view of the turbulent Wales of the Tudor epoch. [6/- Pearson.]

RHYS, ERNEST [b. 1859]. The Whistling Maid. 1900.

An imaginative romance, in William Morris's style, of fourteenth century Wales. The adventures of a high-born damsel, abducted by a half-crazed uncle, who tries to marry her to his adopted son. [6/- Hutchinson.]

[ed.]. The Garden of Romance. 1897.

Ten masterpieces of romance and fantasy, culled from various periods: *The Arabian Nights, Decameron, Morte d'Arthur, Don Quixote, Tristram Shandy*, Scott, Washington Irving, Hawthorne, Poe, and Hans Andersen. [6/- Paul.]

RIDDING, *Lady* LAURA. By Weeping Cross. 1899.

A simple and pathetic story, bringing before us in pictorial descriptions the life of France in the 15th century; idyllic country life, beauty, and romance, with horrors hard by. [3/6 Hodder.]

RIDGE, WILLIAM PETT. Mord Em'ly. 1898.

Slum life in South London as seen by a facetious observer, who views everything through a rose-coloured atmosphere of optimism. Mord Em'ly is daughter of a charwoman and a convict; she is a mixture of generosity and self-reliance, with a taste for excitement that early gets her into trouble. Domestic service, a "home," life as waitress in a cheap eating-house, are her main experiences before she escapes to a comfortable marriage. [6/- Pearson.]

Outside the Radius. 1899.

Fifteen "Stories of a London Suburb," portraying middle-class people, domestic servants, etc.; the themes mostly light and facetious. Full of observation of character and manners, and animated by a cheerful optimism. [6/- Hodder; $1.25 Dodd & Mead, *N.Y.*]

A Son of the State. 1899.

The life of a young street Arab from Hoxton, who goes through a reformatory, a training-ship, etc., developing in due course into a gallant sailor. The realism is of the pleasant kind, and the personal traits, the slang and repartee of the young people, and their precocious notions of life, are detailed with much facetiousness. [3/6 Methuen; $1.25 Dodd & Mead, *N.Y.*]

A Breaker of Laws. 1900.

Another sympathetic study of Cockney character; the hero a rascal of an engaging kind, good-humoured, and full of mother-wit; he is a burglar who tries to reform, urged by love for his wife, a simple Devonshire lass; but he goes astray again to his own undoing, the end being deeply tragic. [6/- Harper; $1.50 Macmillan, *N.Y.*]

London Only. 1901.

Sympathetic sketches of the most commonplace varieties of life in London; the life of the streets, the shops, the middle-class and lower-class homes. [6/- Hodder.]

RIDLEY, *Lady* [Alice, *née* Davenport]. Anne Mainwaring. 1901.

A Society woman's daughter marries without love, in order to escape the uncongenial ties of social life and to practise her art; then falls in love with another man. Some good sketches of Society. [6/- Longman.]

RIVES, HALLIE ERMINIE. A Furnace of Earth. 1900.

A study of morbid self-consciousness. A sensitive, introspective girl gets it into her head that she does not love her *fiancé* in the right way, and they part, becoming reconciled only after much needless suffering. [3/6 Richards; $1.25 Camelot Co., *N.Y.*]

ROBERTS, MARY. * Mademoiselle Mori: a Tale of Modern Rome. 1860.

Life in Rome during the insurrectionary period. To begin with the interest is personal, the domestic life of the orphan children of an English artist, their struggle with adversity, and their twofold love story; a series of typical English and Italian characters are introduced. Then the private matters are merged in the public events, historic names and incidents are constantly alluded to, and there is a full account of the French siege of Rome. [2/- Longman; 20c. Munro, *N.Y.*]

* The Atelier du Lys. 1876.

The life of an art student during the Reign of Terror (1793), a story mainly of private interest, with plenty of local colouring. The young heroine is the object of villainous machinations, which are happily frustrated. [2/- Longman.]

The Fiddler of Lugau. 1888.

Home life and civic life in a town of Saxony during the Napoleonic wars, with the petty animosities and public fears, and a pathetic story of love and loyalty. [6/- Hatchard; $1.50 Whittaker, *N.Y.*]

ROBERTS, MORLEY [b. 1857]. In Low Relief. 1890.

A realistic story of Bohemian life, the hero an art critic, the heroine a model. But the realism is not merely superficial—it presents the thoughts and ideals of men who inhabit a different world from the conventional. [3/6, 2/- Chapman; 50c. Appleton, *N.Y.*]

The Earth-Mother. 1896.

A sculptor wreaks vengeance on a treacherous friend, and hides the body in a colossal statue of the "Earth-Mother". Dread of discovery, and the irony of events, drive him to suicide. [3/6 Downey.]

The Great Jester: some Jests of Fate. 1896.

Eighteen short stories, the subjects taken from all kinds of life and from all over the globe, scenes of wild colonial life in British Columbia and Australia, scenes afloat, domestic scenes usually turning on unlawful passion. All express a fatalistic and sombre idea of life, many deal with the hallucinations of distempered minds. [3/6 Mentz.]

Maurice Quain. 1897.

A study of London life below the surface, which strongly resembles some of Zola's novels in piling up details into one vast overpowering image endowed with a life of its own and having a shaping influence over the lives of men. This idea inspires many descriptive rhapsodies, and vitalises the character of the hero, a man whose will power has been sapped by the deadly allurements of the city. The plot brings together people who are outside the pale of respectability, and the morality is the glorification of strength made popular by Rudyard Kipling. [6/- Hutchinson.]

A Sea Comedy. 1899.

A yarn, Rabelaisian in its broad humour, about a ship and a crew of ruined and lawless miners homeward bound from Australia, and the queer adventures that befel them. [2/6, 1/- Milne.]

A Son of Empire. 1899.

Portrait of a strenuous soldier and explorer, with the complicated history of his persecution by his superiors and salvation by a clever girl—perhaps inspired by the story of Sir Richard and Lady Burton. [6/- Hutchinson; $1, 50c. Lippincott, *Phila.*]

The Colossus. 1899.

A mixture of fact and fiction about a man (for whom Mr. Cecil Rhodes is obviously the model), setting forth his grandiose schemes for the exploitation of Africa, and how these were affected by a woman's falling in love with him. [6/- Arnold; $1.25 Harper, *N.Y.*]

The Plunderers. 1900.

A third of these combinations of romance and realism that aim at glorifying physical force and jingoism. The history of a sort of "Jameson Raid," conceived by a Foreign Office clerk and put into effect by two daring Englishmen and an Albanian, to carry off the jewels of the Shah from Teheran. Love-making and fighting are intermingled, and events go forward with rapidity to the triumphant *dénouement.* [6/- Methuen.]

Taken by Assault. 1901.

A love story and tale of adventure in the last Boer War and on the veldt. The indomitable hero gets into Pretoria to rescue a man, as the price of his betrothal to the heroine.

ROBERTS, MORLEY, and MAX MONTESOLE. The Shadow of Allah. 1900.

Adventures of a Circassian in Constantinople, related by himself; sensational intrigues and multifarious incident, side by side with pictures of life and politics and social movements, of the western ideals of the young Turkish party, and the stern piety of older patriots. [6/- Long.]

ROBINSON, FREDERICK WILLIAM [1830-1901]. Grandmother's Money. 1860.

A wholesome novel of character delineating average people with their faults and weaknesses as well as their homely virtues. The grandmother with her "unrelenting soul" and deep affections is a lovable being, and the hero, if not of the stuff of which heroes are usually made, is human, and his wife loves him. The plot and the misdoings of the false lover are rather involved. [2/6 Hurst & Blackett; 50c. De Witt, *N.Y.*]

Mattie—A Stray. 1864.

The humble heroine is a stray, working hard for her living, first as street hawker, then as grocer's book-keeper: but while outwardly far removed from the conventional heroines of fiction, her sterling honesty and upright character make her a more admirable type of human nature. The subordinate characters are petty shopkeepers, clerks, and mechanics, the various inhabitants, in short, of a mean quarter in London. [2/- Ward & Lock; 50c. Harper, *N.Y.*]

The Courting of Mary Smith. 1886.

The story of a high-minded girl, who inspires a prosaic and illiterate cotton millionaire with a pure, self-abnegating love that seems at first sight incompatible with his character. [3/6 Maxwell; 20c. Harper, *N.Y.*]

RODENBERG, JULIUS. King by the Grace of God. 1871.

A careful study of the men and the politics of the days of Cromwell, containing life-like portrayals of the Protector, Charles I., Fairfax, and others, and good sketches in Cornet Joyce, the daring captor of the King, and in the hero, a colonel in Cromwell's own regiment. [*o.p.*; 3 vols. Bentley.]

RODWAY, JAMES. In Guiana Wilds. 1899.

A traveller's observations of the country and the inhabitants worked up into a novel, the story of a marriage with a half-breed, and its sad termination. [2/-, 1/6 Unwin.]

ROOK, CLARENCE. The Hooligan Nights. 1899.

Reported conversations with a young criminal in London, who relates his escapades in cheating, burglary, and the various occupations of a professional law-breaker. The cant lingo is not easy. [6/- Richards; $1.25 Holt, *N.Y.*]

ROPES, ARTHUR R. [b. 1859], and MARY E. On Peter's Island. 1901.

Petersburg in the reign of Alexander III. is the scene, and the underground world of Nihilists, secret societies, spies, and secret police, is represented in a story which is full of varied and exciting situations. Interest centres in a business plot, engineered by an "Oil King". [6/- Murray.]

ROUSSEAU, VICTOR. Derwent's Horse. 1901.

A vigorous picture of every-day life with a body of irregular horse during the Boer War. The motley set of troopers are sketched with the vivid touches of one who has served among them, and the fighting and other incidents are described with realism, if occasionally overcoloured. [6/- Methuen.]

RUSSELL, WILLIAM CLARK [b. 1844]. John Holdsworth, Chief Mate. 1875.

A variation of the *Enoch Arden* story; the husband losing his memory as the result of a shipwreck and exposure in an open boat on the Atlantic. The interloper dies, and the couple are reunited, but as a whole the story is a harrowing one. [3/6 Low; $1 Dodd & Mead, *N.Y.*]

* The Wreck of the *Grosvenor*. 1876.

A nautical story by an ex-officer in the mercantile marine. It may be taken as the type of a numerous series by the author, which mingle realistic pictures of life on board and of the storms and beauty of the ocean, with romantic adventures. This one is an exciting account of a mutiny and its consequences, and has the usual love-plot. [3/6 Low; 75c. Caldwell, *Boston*; 20c. Munro, *N.Y.*]

The Frozen Pirate. 1877.

A sailor in the Arctic regions comes upon an old wrecked ship, and finds an 18th century pirate in a state of suspended animation. He is restored to life, and the story revolves round his doings under the peculiar circumstances of his case. [3/6 Low; 25c. Harper, *N.Y.*]

My Shipmate Louise. 1890.

A similar mixture of nautical adventure and love-making with a heroine on board ship. [3/6, 2/- Chatto; 50c. Harper, *N.Y.*]

Marooned. 1890.

Hero and heroine *en route* to Brazil are left on an uninhabited isle by the mutinous crew, and celebrate their rescue by getting married. The situation is treated with perfect propriety; while the descriptions of nautical affairs and of the aspects of sea and sky are realistic. [3/6 Macmillan; 25c. Harper, *N.Y.*]

A Strange Elopement. 1892.

A series of extraordinary sea adventures. [3/6 ($1) Macmillan.]

The Romance of a Midshipman. 1898.

Boyhood and school life, and adventures on the sea, especially his wonderful escapes along with the girl he loves. [2/6 Unwin; $1.50 Feuno, *N.Y.*]

Rose Island. 1900.

The miraculous adventures of a beautiful girl picked up by a schooner in the Atlantic form the thread which connects characteristic descriptions of nautical life, character, and of the ever-changing aspects of the ocean. [6/- Arnold; $1.25 Stone, *Chicago.*]

RYND, EVELYNE ELSYE. Mrs. Green. 1901.

Mrs. Green is an entertaining old charwoman, quite a "character," who in a series of conversations propounds her views of things in general, and sketches in forcible colours the characters of friends and acquaintances. She is obviously a relative of Mrs. Gamp, and a similar Cockney dialect seasons her gossip. [2/6 net Murray.]

"SAGON, AMYOT." When George III. was King. 1899.

Cornish scenes among wreckers and smugglers, followed by London episodes, held together by a mystery-plot. [6/- Sands.]

"ST. AUBYN, ALAN" [Frances Marshall, *née* Bridges]. Mary Unwin. 1899.

A domestic story of a country parson's family, where love and poverty run a hard race. A fair specimen of the author's work. [3/6 Chatto.]

The Loyal Hussar. 1900.

Tales of the homes and the sweethearts left behind by soldiers summoned to the front; and other tales. [6/- Digby & Long.]

ST. CLAIR, W. Prince Baber and his Wives; and The Slave-Girl Narcissus and the Nawab of Lalput. 1901.

Tales of native Indian life, by one who is intimately acquainted with the inner life of the native courts. The extraordinary adventures of a princess, remarkable interviews with gorgeous courtesans, slave dealings and the like are woven into exciting narratives. [6/- Sonnenschein.]

SAUNDERS, JOHN. Abel Drake's Wife. 1883.

Realistic portraiture of poor people, factory hands and domestic servants. Abel, a mill hand and strike leader, leaves his wife, who, believing him dead, engages herself to another; and her husband then reappears on the scene, to the dismay of wife and lover. [2/- W. H. Allen; 50c. Harper, *N.Y.*]

A Noble Wife. 1895.

A pathetic memoir of Archbishop Cranmer's wife, and the great episodes of the English Reformation, of which they were central figures. [3/6 Jarrold; 20c. Harper, *N.Y.*]

SAVILE, *Mrs.* HELEN. Love, the Player. 1899.

A tragic plot, with vivid sketches of Irish life and unpleasant specimens of humanity in the positions of rector and rector's wife in the Protestant community of Tuleen. Old Micky Hogan, the sexton, is depicted with much humour and pathos. [6/- Sonnenschein.]

The Wings of the Morning. 1901.

A fresh and picturesque story of modern social life in London, with its realities and make-believes, illustrating the capacity for love and self-sacrifice in a couple of rather elderly people. [3/6 Sonnenschein.]

SEDGWICK, ANNE DOUGLAS. The Confounding of Camelia. 1899.

A love comedy, of which the principal motive is the evolution of a girl's character from flagrant egoism to sincerity and humility: very frank in its

analysis of feminine foibles, and containing some strong emotional situations and humorous dialogue. [6/- Heinemann; $1.25 Scribner, *N.Y.*]

SERGEANT, EMILY FRANCES ADELINE [1851; *living*]. Esther Denison. 1889.

An earnest story, aiming at moral edification, and belonging to the unambitious class of domestic fiction, a girl coming between two lovers furnishing the text. [*o.p.*; 3 vols. Bentley; $1, 30c. Holt, *N.Y.*]

The Love Story of Margaret Wynne. 1899.

Margaret loyally believes in Bayard's truth and innocence, in spite of accusations and appearances; and she is justified in the end. [6/- White; $1 Rand, M'Nally & Co., *Chicago.*]

The Common Lot. 1899.

Typical of this prolific author; quiet domestic memoirs, chiefly feminine in interest, saturated with pious belief in a poetic justice enforced by Providence. How a strong, good-natured girl forsakes her ambitions and accepts *the common lot* in maintaining a family of ill-conditioned and ungrateful relatives, being rewarded in the end by the love of a worthy man. [3/6 Melrose.]

Blake of Oriel. 1899.

The story of a university don, outwardly a cultured scholar and polished gentleman, but really a cad and a thief; who is successful in his evil practices to the last, not being found out till after his death. [6/- White.]

The Conscience of Gilbert Pollard. 1900.

An average specimen of the author's sentimental domestic fiction. The plot hangs on an understanding, omitted in his father's will, that Gilbert should give his scapegrace brother a considerable share of the old man's money. Gilbert feels justified in refusing to do so. [6/- Hodder.]

SHARP, WILLIAM [b. 1856]. Silence Farm. 1899.

A gloomy and realistic story of life on a farm, ending in tragedy. [3/6 Richards.]

SHIEL, MATTHEW PHIPPS [b. 1865]. The Yellow Danger. 1898.

A sensation romance of the near future, and a glorification of jingoism on the largest scale. The Japanese and Chinese set the nations of Europe by the ears with the object of aggrandising themselves when their enemies are exhausted. Battles and sea fights of a monstrous and sanguinary kind succeed each other with bewildering rapidity. [3/6 Richards; $1 Fenno, *N.Y.*]

Cold Steel. 1899.

A rapid, melodramatic story of violent action, fighting, love-making, and intrigue, in the England of Henry VIII. That jovial monarch and Anne Boleyn appear, but the interest is not particularly historical. [6/- Richards.]

The Man-Stealers. 1900.

A frankly sensational narrative of a French plot to kidnap the Duke of Wellington and avenge the exile of Napoleon; impossible events simulating truth by sheer rapidity of narrative. [6/- Hutchinson; $1, 50c. Lippincott, *Phila.*]

The Lord of the Sea. 1901.

Another impossible romance in which modern inventions and scientific marvels are dexterously used for sensational effect. The hero is a Jewish Napoleon, who undertakes to subjugate the sea, as the land is subjugated under the present *régime*. The events by which he makes himself a mighty ruler in the earth are related with vigorous, if often crude, realism. [6/- Richards.]

SHIPTON, HELEN. The Strong God Circumstance. 1900.

The idea is to show several characters brought to severe tests of conduct by circumstances beyond their own control. Unselfishness is a prevalent trait of the characters, who are chiefly university people, tutors and students, and their respective lady-loves. [6/- Methuen.]

SHORTHOUSE, JOSEPH HENRY [b. 1834]. * John Inglesant. 1881.

A philosophical romance, of which the hero was a servant of Charles I. and afterwards acts as go-between to the Anglican and Romanist ecclesiastical parties. Historical events are subordinate to the subjective biography. In Molinos and the Quietists, Inglesant becomes acquainted with the mysticism that was a common philosophy to certain Romanists and Anglicans; and on the exposition of this doctrine, which reproduced itself in the Tractarian movement of our own times, the author concentrates his eloquence. Many great men appear in these pages, and the manners, the thought, and the religious feeling of the period in England and Italy are reproduced with studious accuracy and deep sympathy. Such episodes as the election of a Pope and the plague at Naples are valuable historical monographs vivified by imagination. [3/6 ($1) Macmillan.]

The Little Schoolmaster Mark: a spiritual romance.

Borrows material from H. Jung-Stilling's autobiography. Very mystical. [3/6 ($1) Macmillan.]

Sir Percival. 1886.

A story, ostensibly related by a woman, of a 19th century seeker after the Grail, an idealised young Englishman, with delineations of an idealised and beautiful society. [3/6 ($1) Macmillan.]

The Countess Eve. 1888.

A spiritual romance, in which the Evil One, who appears visibly, is foiled in his attempt to seduce two human beings; a searching study of human infirmity and proneness to temptation. The many pages of descriptive rhapsody of the beautiful mountains, forests, and lakes of Burgundy and the Jura, are intimately connected with the spiritual action of the drama. [3/6 ($1) Macmillan.]

A Teacher of the Violin; and other Tales. 1888.

Short stories embodying similar themes of spiritual aspiration, refined ideals of conduct, and the ennobling influences of the chivalrous past. The title-story is about a music-loving boy in Germany (1787) and his communings with Nature. Of the four others, the *Marquis de Saint Pelaye* is thoroughly characteristic of the author. [3/6 ($1) Macmillan.]

Blanche, Lady Falaise. 1891.

A mystical, dreamy novel, largely a vehicle for the discussion of religious and moral ideas. Lady Falaise is a Socialistic dreamer, whose very love rests on her ideals of social amelioration, and whose conduct is in consequence often wrong-headed and mischievous. [3/6 ($1) Macmillan.]

SIDGWICK, Mrs. ALFRED [" Mrs. Andrew Dean," Cecily, *née* Ullmann].

Isaac Eller's Money. 1889.

Intimate portraiture of the community of Frankfort Jews settled in London, a squalid race of money-grubbers, contemptuous of anything better in life, with their less repellant women-folk. A love story runs through. [1/6 Unwin.]

The Inner Shrine. 1900.

Portraiture of some various characters, an innocent and high-minded girl, a very vulgar and pretentious married couple, a bright little boy, and others. Placed in a difficult situation, this engaging type of loyal girlhood, loved by a married man, and compromised by the two scandal-mongers, suffers no loss of dignity or of truth to the inner shrine. [6/- Harper.]

SILBERRAD, UNA L. The Lady of Dreams. 1900.

A gloomy story, with some melodramatic scenes. A mad uncle, his niece, whom he tries to shoot, and who shoots him accidentally, and a doctor are the personages. The doctor persuades the much-tried girl to marry him, but her feeling for him is only friendship, and when she wakes out of the morbid, dreamy state of mind caused by her troubles, she loves another man. The scene is laid in the poor quarters of East London. [6/- Heinemann; $1.50 Doubleday, *N.Y.*]

SIMS, GEORGE ROBERT [b. 1847]. Memoirs of a Landlady. 1894.

A garrulous old woman tells her experiences as proprietress of furnished apartments, hitting off the humours of her husband, and the foibles of her queer assortment of lodgers, with dry comment. [2/6, 2/- Chatto.]

The Small-part Lady, and other stories. 1900.

A miscellaneous dozen of stories that summarise this author's characteristics. Title-story is a bit of natural realism about a young chorus-lady, who gets advanced to a small part, much to the gratification of herself and her friends. *Miriam*, *The Third Floor*, and *Margaret Lorimer* are compact melodramas with touches of a humour like that of Dickens. [3/6 Chatto.]

SINCLAIR, MAY. Two Sides of a Question. 1901.

A pair of analytical stories, *The Cosmopolitan* and *Superseded*, that form a sincere study of woman's vocation. [6/- Constable.]

SINJOHN, JOHN. Villa Rubein. 1900.

Describes the emotional life of two wedded lovers, who are artists to the core, a Tyrolese painter, born a peasant, and his English wife; and portrays the people and the scenery of the Tyrol. [6/- Duckworth.]

SKRINE, *Mrs.* MARY J. H. The World's Delight. 1901.

Children's stories told from the child's point of view, most of them in an unusually fresh and sympathetic way; *e.g.*, *A Pedagogue*, *A Friend of Master Francis*, *The Godfather at Play* and *Madame Prue*. [6/- Lane.]

SLADE, A. T. A Wayside Weed. 1901.

The Wayside Weed is a peasant girl whom a young man of culture and musical talent seduces, with little thought of the heinousness of the deed or of its consequences. Mainly a study of their after-life, and of the growth of character as each is differently influenced by the sin. [6/- Hutchinson.]

SLADEN, DOUGLAS BROOKE WHEELTON [b. 1856]. A Japanese Marriage. 1895.

Study of life of English people in Japan, with sketches of the Japanese lower classes, and at the same time a brochure on the marriage question. [2/6, 2/- Black; $1.25 Macmillan, *N.Y.*]

The Admiral. 1898.

An elaborate study of Nelson's life, almost amounting to a biography. [6/- Hutchinson.]

My Son Richard. 1901.

The doings and the sayings of a "great company" of young men and young ladies at a summer resort on the Thames. The girls particularly are very ready at repartee and smart sayings about things in general. Contains copious descriptions of the river and its daily life. [6/- Hutchinson.]

SMITH, CONSTANCE. Corban. 1901.

The principal figure, a pathetic and engaging character, is a French curé, whose humility and quixotic self-sacrifice exalt him above average humanity,

without being untrue to life. His love-story is affecting, and tragedy is touched when the good priest is confronted with the dilemma of revealing a secret of the confessional, or beholding his loved one unjustly condemned. [6/- Hurst & Blackett.]

SMITH, ISABEL. The Minister's Guest. 1900.

The story revolves round a winsome girl, the guest of a minister in a small northern town where Nonconformity is strong. He loves her, and has to watch in silence the growth of her love for another. Nonconformist circles, the household of a sporting parson, and village life supply matter for character-sketches. [6/- Unwin ; $1, 50c. Appleton, *N.Y.*]

SNAITH, JOHN COLLIS [b. 1876]. Mistress Dorothy Marvin. 1895.

A tale of action and adventure, dealing with the intrigues that led to the dethronement of James II. and the triumph of William of Orange. Marlborough is introduced. [6/- Innes ; $1, 50c. Appleton, *N.Y.*]

Willow the King : the Story of a Cricket Match. 1899.

A *jeu d'esprit*, in which the heroine, an audacious tomboy, plays a match at single-wicket literally for love. Up-to-date slang is freely used. [6/- Ward & Lock.]

"SNOWDEN, KEIGHLEY" [James Snowden, b. 1860]. The Plunder Pit. 1898.

A sensational romance, reproducing the manners and language of Yorkshire in the early 19th century. [6/- Methuen.]

Barbara West. 1901.

The sad love-story of an innocent, babyish girl who is wronged by a vulgar rake. Aims to deal in a clean and sympathetic manner with a serious social problem ; full of wise reflection. Contains graphic sketches of journalistic life and local idiosyncrasies in a small town of Yorkshire. [6/- Long.]

SPENDER, *Miss* E. A Soldier for a Day. 1901.

A story of the Italian war of independence. A tale of love and adventure, written in ardent sympathy with the revolutionaries. [6/- White.]

STEEL, FLORA ANNIE [*née* Webster, b. 1847]. Miss Stuart's Legacy. 1893.

Anglo-Indian life. Belle Stuart's love affairs and her marriage in mistake form the dramatic interest, with studies of native life and character, the Mohammedan soldier, the Hindu usurer, the barbarous Pathan, etc. [6/- Heinemann ; 50c. Macmillan, *N.Y.*]

From the Five Rivers. 1893.

Eight short stories of Hindu and Mohammedan life in the Punjaub, intimate delineation of rural conditions, eastern customs, habits, ideas, and prejudices, looked at as far as possible through Eastern eyes. Some songs are added. [6/- Heinemann ; $1, 50c. Appleton, *N.Y.*]

The Potter's Thumb. 1894.

Anglo-Indian society and native life. The plot hinges on the efforts of an Indian magnate to get possession of the keys of the canal sluice-gates by the agency of an unprincipled English woman ; the brave young custodian of the keys is brought to despair and death. The native characters are drawn with intimate knowledge. [6/- Heinemann ; $1.50 Harper, *N.Y.*]

Tales of the Punjaub. 1894.

A collection of folk-tales in prose and verse, collected with care and industry. [6/- ($2) Macmillan.]

The Flower of Forgiveness. 1894.

Sixteen short stories and sketches of the life, habits, and spiritualistic lore of the natives of India, written with touches of sympathetic mysticism, with humour, and with pathos. [6/- Heinemann ; $1 Macmillan, *N.Y.*]

Red Rowans. 1895.

A Scottish novel, comprising good specimens of the writer's character-drawing, and descriptions of the west Highland scenery, with a tragic catastrophe. [6/- Heinemann ; $1 Macmillan, *N.Y.*]

*On the Face of the Waters. 1896.

An elaborate historical story of the Indian Mutiny ; minutely accurate, fiction never interfering with fact. Full of terrible scenes, like the massacre at Meerut, and the storming of the Delhi gate ; with careful studies of various native types, and portraits of English officers and civilians. Pays much attention to sex problems, Ibsenism, and other modern fashions. [6/- Heinemann ; $1.50 Macmillan, *N.Y.*]

In the Permanent Way. 1897.

Miscellaneous stories and sketches of life in India, native and European ; the characters being types rather than living people. [6/- Heinemann ; $1.50 Macmillan, *N.Y.*]

Voices in the Night. 1900.

A thread of plot is concerned with the good and evil fortunes of a young Englishman in the Indian Civil Service, and his love for a very modern governess. More important are the intimate studies of native life, descriptions of the plague, thoughts on miscegenation, caste, sanitation, intercourse of soldiers and natives, and other political and social problems. The episodes illustrating these are sometimes very sensational. [6/- Heinemann ; $1.50 Macmillan, *N.Y.*]

The Hosts of the Lord. 1900.

A similar romance, located principally in an old dynastic city of India, and dealing seriously with the great problem of "the mutual assimilation of East and West without injury to either". The interests and the characters are as multitudinous as ever ; Indians, Anglo-Indians, and people of mixed blood ; soldiers, civil officials, missionaries (Protestant and Roman Catholic), and natives of all grades and conditions are engaged in the complex action, the central theme being the ill-starred love of an Englishman for a half-Italian Begum, which brings him into collision with a turbulent young Mohammedan. [6/- Heinemann ; $1.50 Macmillan, *N.Y.*]

STEPHENS, ROBERT NEILSON. A Gentleman Player. 1899.

A narrative of adventure and love in Elizabeth's reign ; the hero a comedian in the Lord Chamberlain's company along with William Burbage and Shakespeare. [6/- Methuen ; $1.50 Page, *Boston.*]

Philip Winwood. 1900.

A romance of the American Revolution, with scenes of home-life in New York, and English episodes. Chiefly concerned with the hero's fears for the loyalty of his feather-brained wife, who has espoused the Loyalist side, and is courted by a King's officer, while he fights for the Colonists. [3/6 Chatto ; $1.50 Page, *Boston.*]

STEVENS, A. DE GRASSE. Old Boston. 1884.

A kindly, appealing story of the days of the siege of Boston and the outbreak of the War of Independence, thoroughly feminine in its sentimental and leisurely

garrulity. The love-story of two beautiful sisters supplies the personal element and the tragedy. George Washington, Warren, and others are introduced. [2/6 G. Allen.]

STREET, GEORGE SLYTHE [b. 1867]. The Autobiography of a Boy. 1894.

"Being passages selected by his friend." The mock-hero is an ironical portrait of the *fin-de-siècle* young man, non-moral, devoted to the gospel of self-indulgence. In the various episodes of college life and social intercourse he writes himself down a fool. [3/6 net Mathews; $1.25 Merriam, *N.Y.*]

The Trials of the Bantocks. 1900.

A satire on the snobs and vulgarians in moneyed society. Bantock is a banker, who, with his correct and highly respectable family, is afflicted by parasitical friends and other social plagues. The biography is written by an admiring parasite. [3/6 ($1.25) Lane.]

"STRETTON, HESBA" [Hannah Smith]. Through a Needle's Eye. 1878.

A good example of this writer's unpretentious but carefully wrought didactic fiction. The main story is concerned with a man who does wrong in order to become owner and master of the family estate. He repents and makes due reparation, but his much-loved daughter suffers for his misdeeds. The various characters of a village, the Methodist preacher, the curate and his worldly wife, and some humbler people, are distinctly drawn. [6/- Paul; $1 Dodd & Mead, *N.Y.*]

"STUART ESMÉ" [*Miss* Leroy]. Christalla, an Unknown Quantity. 1900.

The demure little bluestocking, who is the heroine, forms the link in a group of characters whose oddities and comicalities are delineated humorously. An excellent book for girls, like most of this writer's stories. [6/- Methuen.]

STURGIS, JULIAN [*American by birth*, b. 1848]. *John-a-Dreams. 1878.

The biography of a wealthy young man whose character is too earnest to be satisfied with the empty life of fashionable society, or by the specious ideals of culture that allure young men fresh from the university. There are scenes of boyhood at home, school-life at Eton, college-life at Oxford, and highly satirical sketches of society. The inner life of thought and feeling is revealed with delicate art, the pathos is subdued but very real; the urbane and graceful style is that of a scholar and a man of the world. [3/6 Blackwood.]

Dick's Wandering. 1882.

The story of Dick's boyhood, his political ambitions, love for a pretty American, and, after various misunderstandings, his marriage, brings on the stage a number of characters, who are sketched with "a keen eye for the subtleties and demi-tints of modern individuality". [*o.p.*; 3 vols. Blackwood.]

The Folly of Pen Harrington. 1897.

Light social comedy. Pen is a masterful yet maidenly young lady, whose sincerity and energy of character get her into an embarrassing position; this loses her a *fiancé* whom she loves not, and wins her a genuine man. Light and delicate satire; conversation marked by quiet play of wit. [6/- Constable; $1, 50c. Appleton, *N.Y.*]

Stephen Calinari. 1901.

In the main characteristic, the gradual and minute working out of the changes in the mental and moral attitude of a young man, whose character is rather unusual, it resembles his early success, *John-a-Dreams*. There are some finished portraits among the minor characters, the Coops are decidedly humorous and original, Jowett is well drawn in the Oxford chapters. Careful workmanship and refined, cultivated style are the best qualities of all these novels. [6/- Constable.]

SULLIVAN, JAMES FRANK. Queer-side Stories. 1900.

Fables, extravagances, and other satirical studies of modern life, chiefly on the non-political and social side. [6/- Downey.]

SUTCLIFFE, HALLIWELL. A Man of the Moors. 1897.

A tale of love and tragedy, with a good deal of sensation and some gruesome scenes. The author is a lover of the lonely moorlands of Yorkshire, and their wild, beautiful, and solemn aspects are reflected in every chapter. The Brontë neighbourhood of forty years ago is largely dealt with, and the dialect made use of. [6/- Paul; $1.50 New Amsterdam Book Co., *N.Y.*]

Ricroft of Withens. 1898.

Contains the same descriptive and local elements, and adds historical interest by bringing the Jacobite chiefs of the '45 rebellion on the stage of these remote Yorkshire hamlets. A romance of the *Lorna Doone* type. [6/- Unwin; $1, 50c. Appleton, *N.Y.*]

Shameless Wayne. 1900.

A sensational romance of old Yorkshire, chiefly concerned with a gory feud between two landed families; descriptive passages of the moors and fells, of local superstitions, and bygone manners. [6/- Unwin; $1.50 Dodd & Mead, *N.Y.*]

"SWIFT, BENJAMIN" [William Romaine Paterson, b. 1871]. Nancy Noon. 1896.

A tale of passion dealing with a well-born barrister's love for a girl of lower station, and the impediments to their union; highly dramatic in structure, bringing out strongly the sordid features. [6/- Unwin; $1.50 Scribner, *N.Y.*]

Siren City. 1899.

A story of Naples concerning a beautiful English heiress, who runs away with an Italian adventurer. It is less psychological, but not less sarcastic than *Nancy Noon*. [6/- Methuen; $1.50 Dodd & Mead, *N.Y.*]

Nude Souls. 1900.

A sinister and miserable drama played out by a number of decadent characters at an earl's country seat, and intended to illustrate the theorem that the human soul is nothing but "good and evil, God and devil mixed inextricably up". [6/- Heinemann; $1.50 Stone, *Chicago*.]

TARPEY, J. KINGSLEY. Idylls of the Fells. 1901.

Stories of Yorkshire and Worcestershire, dwelling chiefly on the hardships of life, and the cruelty and injustice of convention. The first, *The Girl at the Gate*, is a fair sample of them all, with the humanity and pathos of its portraiture of the little orphan and the rudely chivalrous "china-man," and its vivid rendering of the silence and sombre beauty of the fells.

THOMAS, BERTHA. The Violin Player. 1880.

Studies of the artistic temperament in a musician, a sculptor and various connoisseurs and others. [2/- Chatto; $1.40 Scribner, *N.Y.*]

In a Cathedral City. 1882.

A gifted tenor, spoiled by success, is the principal character; the next is a pretty woman, whom he woos, but who, in the end, is united to a humbler, but worthier, man. [6/- Chatto.]

The Son of the House. 1900.

A domestic story. The son is a Christian Socialist, and his purse-proud mother manages to incarcerate him in a lunatic asylum. This unscrupulous lady, the gay, loose-principled brother, the inconstant girl loved by both brothers, and the evergreen doctor who acts as rescuer, are the chief characters. [6/- Chatto.]

THOMAS, R. M. Trewern: a Tale of the Thirties. 1901.

A study of life in Carmarthenshire, the local manners and customs, the turbulent politics of the Reform Bill era, etc. Two or three strong characters, members of the landowning class, are carefully drawn. [6/- Unwin.]

THORBURN, S. S. His Majesty's Greatest Subject. 1897.

The inner side of the political career of a Governor-General of India, written by a member of the Bengal Civil Service. [3/6 Constable; $1, 50c. Appleton, *N. Y.*]

Transgression. 1899.

Contains a detailed picture of Indian frontier work, a sensational love story forming the thread of personal interest. [6/- Pearson; $1.50 Fenno, *N. Y.*]

TIREBUCK, WILLIAM EDWARDS [d. 1900]. Sweetheart Gwen: a Welsh Idyll. 1893.

A picture of Welsh country life as seen by boyish eyes, the motive being a boy's love for a pretty, grown-up girl, his cousin. [6/- ($1) Longman.]

Miss Grace of All Souls'. 1895.

A realistic picture of life in a small coal-mining town, apparently in Lancashire; the soul-crushing toil, the horrors of want, the strong affections and pathos of family life, depicted with appreciation and humour. Author holds a brief for labour, but makes out a strong case by appealing to reason as well as to sentiment. Miss Grace, daughter of the worldly and compromising vicar, is the heroine of a strike; and her inner life, the struggle between her ideals and love for her weak-kneed father are pathetically described. [6/- Heinemann; $1.25 Dodd & Mead, *N. Y.*]

TURNER, EDGAR. The Girl with the Feet of Clay. 1900.

Burlesques, parodies, and imitations of popular authors, Le Gallienne, Hope, Jerome, Lang, Jacobs, Crockett, and Marie Corelli; with some serious stories, drolleries, and disquisitions by "Blanco Watson". [6/- Long.]

UPWARD, ALLEN [b. 1863]. The Prince of Balkistan. 1895.

A romance of Court life and political intrigue in an imaginary Balkan state, somewhat of the *Zenda* type; a remarkable anticipation of the state of things leading to Stambouloff's murder (1895). [3/6, 2/- Chatto; $1, 50c. Lippincott, *Phila.*]

The Accused Princess. 1900.

A complicated story, of the comic-opera type, about a priceless ruby, owned by a Maharajah, a vassal of the English Government, and its extraordinary adventures. [6/- Pearson.]

VICTOR, HORACE. Mariam; or, Twenty-one Days. 1892.

The loves of a Bedouin princess and an Englishman form the thread of narrative in these sketches of Eastern life and manners, religion and ideas, and of the events of a twenty-one days' voyage from Bussorah to Yeddah. [6/- ($1) Macmillan.]

VIZETELLY, ERNEST A. A Path of Thorns. 1901.

A lengthy and rather conventional story of an orphan girl who proves to be a rich nobleman's daughter. The characters and scenery are French, and show the author's familiarity with continental life. [6/- Chatto.]

VOYNICH, *Mrs.* ETHEL LILLIAN [*née* Boole]. Jack Raymond. 1901.

The strongest section of this thoughtful novel deals with the boyhood of the orphan Jack Raymond, passed under the guardianship of a Cornish vicar, in whom cruelty has become a sort of mania. [6/- Heinemann.]

WAKEMAN, ANNIE. The Autobiography of a Charwoman. 1900.

Purports to be the actual life of a poor woman, merely translated into a literary form. The characteristic note of the book is cheery acceptance of the world's hardships, of which she endures a woful share in her desertion by her lover and the brutality of her legal husband. [6/- Macqueen.]

WALLACE, HELEN. Lotus or Laurel? 1900.

Mother and daughter are great players on the violin, and the mother cannot bear to see her own fame eclipsed. The duel between two strong personalities is the motive of the story, which is full of musical gossip. [6/- Arnold.]

WARD, *Mrs.* J. HUMPHRY [Mary Augusta, *née* Arnold; b. 1851].

*Robert Elsmere. 1888.

The struggle between faith and Agnosticism set forth in the life and love of a clergyman, who leaves the church. Elsmere's home education and Oxford career, where he is influenced by various philosophical tutors (Mr. Grey is meant for the late Prof. T. H. Green), are described. On becoming rector of a Lake District parish his mental struggle becomes acute, and tragedy is added by growing estrangement from his evangelical wife. The psychological analysis is very minute; the criticism of Christianity is inspired by older German theorists. Preaches a Christianity purified of supernatural accretions. [6/-, 2/6 Smith & Elder; $1.25 Macmillan, *N.Y.*]

The History of David Grieve. 1892.

Earnest and weighty with thought, it is a study of religious and sociological problems rather than a true novel. David's different connections with two women illustrate the pros and cons of lawful marriage and free union; his mental history — revivalism, secularism, socialism, and communism — opens up the broadest questions of the relation between man and man, and between man and God; he ends as an ardent Theist or Unitarian. The wild surroundings of a moorland farm in northern Derbyshire, and the savage recesses of Kinderscout are described with enthusiasm. [6/-, 2/6 Smith & Elder; 50c. Macmillan, *N.Y.*]

*Marcella. 1894.

At once an inductive study of modern political and social ideas in their action on character, and a novel of passion. Marcella is a woman of unusual intellect and culture, who desires above all things to be of use, and at first believes the regeneration of the world is to be effected by means of Socialism and the sweeping away of plutocratic institutions. In this first act of her history she comes under the potent influence of a political charlatan advocating Socialism, and of a solid young nobleman of liberal principles. Ultimately she learns by experience that doctrines are of less importance than character and personal action, and doubts whether the social order can be overset for the good of humanity. Dramatic scenes illustrate the game laws, agrarian distress, the struggles of slum-workers in London, etc.; and there are scenes of life in Parliament and in Society. [6/-, 2/6 Smith & Elder; $1 Macmillan, *N.Y.*]

Sir George Tressady [*sequel*]. 1896.

Continues the development of Marcella's noble character, and deals with a young politician, Tressady, in the same minute and exhaustive way. Tressady belongs to the Opposition, and the cardinal incident is Marcella's successful attempt, at a critical moment, to win his vote for her husband's party. Too late she finds he is in love with her, and remorse urges her to atone, by acts of great self-devotion, for the involuntary wrong to her husband and to Tressady's selfish and empty wife. The pseudo-hero's death is tragic. Here, as in *Marcella*, the study of political movements and of social conditions divides attention about equally with the personal drama. [6/- Smith & Elder; 2 vols. $2 Macmillan, *N. Y.*]

The Story of Bessie Costrell. 1895.

A cottage tragedy in five brief acts. A flighty country woman is tempted to borrow from the hoard of a thrifty old labourer, and borrows beyond possibility of repayment. In the crucial scene she is confronted by her Puritan husband, the labourer who had trusted her and now sees himself left to chance mercies, and the neighbours who make themselves her judges, and she commits suicide. A dismal picture of physical and moral wretchedness, teaching implicitly the mutual dependence of human creatures. [2/- Smith & Elder; 75c. Macmillan, *N. Y.*]

*Helbeck of Bannisdale. 1898.

The tragic loves of a devout Catholic layman and an Agnostic girl. Like the foregoing, a tale of character and of passion, complicated by problems of thought. Both sides of the controversy are treated with sympathy; the Catholic, Helbeck, is a man of the noblest nature, and Catholic dogmas, rites, and social agencies are carefully described. A feeling for nature is a vital trait in the heroine's character, and the scenery of the dales and fells between the Lake mountains and the sea plays an influential part. The iron foundries at Barrow are described in one episode. [6/- Smith & Elder; $1.50 Macmillan, *N. Y.*]

*Eleanor. 1900.

A more human and emotional story than the earlier, though the political and social life of modern Italy is studied exhaustively, the main affair is the drama of passion, two women of fine character loving the hero, a literary man of high intellectual gifts. It is a profoundly affecting story, culminating in a scene of tragic renunciation. The minor personages comprise many representatives of the ideas, forces, and tendencies that are working for change in Italy, of the antagonism between the Papacy and the Italy of Garibaldi and Cavour, etc. Rich in descriptive passages of the country, of Rome, of Catholic ceremonial, etc. [6/- Smith & Elder; $1.50 Harper, *N. Y.*]

WARD, *Mrs.* WILFRID. One Poor Scruple. 1899.

A study on the question of marriage with a *divorcé*, including an intimate delineation of Roman Catholic life and ideas, with portraiture of women characters. [6/- ($1.50) Longman.]

WARE, *Mrs.* HIBBERT. The King of Bath. 1879.

A slight study of manners at the 18th century spa, and of the character and career of Beau Nash. [*o.p.*; 2 vols. 21/- Skeet.]

Life's Seven Ages. 1880.

To a large extent a study of actual incidents—the experiences of a centenarian, whose life was extended over seven generations. [*o.p.*; 3 vols. 31/6 Skeet.]

The Water Tower. 1882.

Tragic business—a man killed in a quarrel in the Water Tower at Chester, and the death of the slayer's two sons in the same ill-omened place. [*o.p.*; 3 vols. 31/6 Tinsley.]

WATSON, H. B. MARRIOT [b. 1863]. The Skirts of Happy Chance. 1901.

Nine very slight, but clever and fantastic, stories of the adventures of a rich young nobleman –a philanderer and a scamp, with a gift for impersonation. [6/- Methuen.]

WEDMORE, FREDERICK [b. 1844]. Pastorals of France. 1877.

A Last Love at Pornic, Yvonne of Croisic, The Four Bells of Chartres. Subtle and delicate little studies of the spirit, by a connoisseur of the mind as well as of art. The motive of the first is an elderly man's love for a girl who would probably accept him, and his conscientious awakening to the probable wrong he would commit—a theme treated again in *The Vicar of Pimlico*. *Yvonne* is a melancholy little piece, rendering picturesquely the sense of utter solitude and remoteness of Croisic and its people. [3/6 net Mathews; $2.50 Scribner, *N. Y.*]

Renunciations. 1893.

Three little sketches. *A Chemist in the Suburbs* is a character-study in miniature. All are pervaded with a connoisseur's interest in works of art, and with a refined idealism. [3/6 net Mathews.]

English Episodes. 1894.

The Vicar of Pimlico, a love-chapter in the lives of an elderly man and a young woman; some humorous anecdotes; and *The New Marienbad Elegy*, another episode in soul-history, with impressionist descriptions of Peakland skies and weather. [3/6 net Mathews; $1.50 Scribner, *N. Y.*]

Orgeas and Miradou; with other pieces. 1896.

The first is an imaginative idyll of Provence, rich in description of landscapes. [3/6 Bowden.]

The Collapse of the Penitent. 1900.

A psychological narrative of the downward career and tragic end of a woman, who, a talented musician and born a Bohemian, is intolerant of the bondage of common-place wedlock. A flabby and egoistic literary man, who shrinks from the overt crime of betraying her, is morally the agent of her ruin. Full of a connoisseur's *obiter dicta* on music, architecture, and *bric-à-brac*. [3/6 Hutchinson.]

WELLS, H. G. [b. 1866]. Select Conversations with an Uncle. 1895.

Monologues, or "disarticulated essays" by an eccentric and witty old man from South Africa, who has a low opinion of the follies and fashions of present-day society. Such dissertations as: *Theory of the Perpetual Discomfort of Humanity, Use of Ideals, The Pains of Marriage.* Also two sketches: *A Misunderstood Artist, The Man with a Nose.* [3/6 net Lane; $1.25 Merriam, *N. Y.*]

*The Time Machine. 1895.

A scientific fantasy. The machine transports the owner at will into the past or into the future. [2/6, 1/6 Heinemann; 75c. Holt, *N. Y.*]

The Wonderful Visit. 1895.

The doings of an angel who visits the earth, and is shot by a sporting vicar. [5/- net Dent; $1.25 Macmillan, *N. Y.*]

The Wheels of Chance. 1896.

Serio-comic narrative of a poor, over-worked draper's adventures on a cycling holiday in Surrey and Sussex. He plays knight-errant to a distressed damsel, his latent goodness and heroism are brought out, and he goes home with new ideas of what is good and worthy in life. [5/- net Dent; $1.50 Macmillan, *N. Y.*]

*The War of the Worlds. 1898.

The inhabitants of Mars, a terribly bestial yet highly organised race, invade England, and by their command of superior weapons subdue and prey on the people. Evoked a droll skit, *The War of the Wenuses*, by C. L. Graves and E. V. Lucas. (1/- Arrowsmith, *Bristol*, 1898). [6/- Heinemann; $1.50 Harper, *N. Y.*]

When the Sleeper Wakes. 1899.

London, A.D. 2100. A picture of topsy-turvy institutions and humanity metamorphosed, socially and morally, and more especially of the mechanical wonders of the future. Extremely pessimistic view of mankind in the coming centuries. [6/- ($1-50) Harper.]

Tales of Space and Time. 1899.

Miscellaneous studies in astronomy and imaginative chronology. Two stories of the far future and the far past: *A Story of the Stone Age*, *A Story of the Days to Come*. *The Star* describes a cataclysm caused by a comet on the earth, and the feelings of terrified humanity. Like the author's other fantasies, contains a good deal of serious speculation on the future of mankind, and criticism of society. [6/- Harper; $1.50 Doubleday, *N. Y.*]

Love and Mr. Lewisham. 1900.

Like *The Wheels of Chance*, a study of the life of very ordinary and commonplace people. Mr. Lewisham is a schoolmaster and a student, who spoils his plans for advancement by falling in love, and ruins his literary and Socialist ambitions by getting married. [6/- Harper; $1.50 Stokes, *N. Y.*]

The First Men in the Moon. 1901.

Making one bold postulate, the discovery of a substance that resists gravity, the author depicts, with daring imagination, yet plausible regard to scientific analogy, the moon and its plants and inhabitants. [6/- Harper.]

WEST, MARY. Allegra. 1887.

A girl's romance, interwoven with the abortive insurrections and the struggle of Italian patriots against Austria, from 1848 to 1859. [*o.p.*; 2 vols. Unwin.]

A Born Player. 1893.

A Nonconformist minister of great gifts, in spite of a determined effort to resist his natural bent for the stage, becomes an actor, and suffers untimely death on the eve of success. [6/- ($1) Macmillan.]

WESTALL, WILLIAM [b. 1834]. The Old Factory. 1881.

A capital Lancashire story. [3/6 Chatto; $1 Cassell, *N. Y.*]

Red Ryvington. 1882.

[3/6 Chatto; $1 Cassell, *N. Y.*]

Two Pinches of Snuff. 1886.

[3/6 Chatto; 20c. Harper, *N. Y.*]

Her Two Millions. 1888.

A story of plot turning on a missing heir, and utilising an incident in the history of the Commune. Much of the story is concerned with the working of an English newspaper at Geneva. [2/- Ward & Downey; 20c. Harper, *N. Y.*]

With the Red Eagle. 1897.

A Red Bridal [*sequel*]. 1898.

Two war and adventure stories, centring in the career of Hofer and the Tyrolese stand against Napoleon in 1809. [Each 6/- Chatto.]

As Luck would have it. 1900.

In a railway accident a peer is killed and his cousin is rendered insensible. When the latter recovers, he finds that his friends have taken him for the peer, and events enable him to keep up the imposture. [6/- Chatto.]

Weston, Jessie L. The Soul of the Countess. 1900.

Fairy tales and the like. The title story is a variation on the *Undine* motive; *Our Lady of the Forest* is a supernatural tale of Crusading days; and *The Last Valkyr* exploits the field of Scandinavian mythology. [3/6 net Nutt.]

Weyman, Stanley John [b. 1855]. The House of the Wolf. 1890.

A swashbuckler romance, dealing with the massacre of St. Bartholomew. A grim and pitiless giant woos the beloved of a Huguenot, and seeks his life. [3/6 ($1.25) Longman.]

The Story of Francis Cludde. 1891.

A romance, in Dumas' style, of the times of Bloody Mary (1555-58). A sturdy young Protestant, slow-tongued but quick to act, tired of persecution, goes forth to win fame by a career of adventure. [3/6 Cassell; $1.25 Longman, *N. Y.*]

*A Gentleman of France. 1893.

The hero is a Huguenot Breton, one of Condé's veterans, whose poverty and shabby appearance are flouted by the courtiers; but in an important and delicate commission entrusted to him he acquits himself so valiantly that he wins the love of his beautiful charge, a noble kinswoman of Turenne. Court-life and warlike adventure are the staple of the book, which is a very excellent one of its kind. [6/- ($1.25) Longman.]

*Under the Red Robe. 1894.

An adventurer of bad character is sent on a treacherous mission by Richelieu; but falls in love with the sister of the man he has to betray. He redeems his character by liberating the prisoner, and giving himself up to the Cardinal. Béarn supplies the locality and the scenery. [6/- Methuen; $1.25 Longman, *N. Y.*]

The Man in Black. 1894.

A brief and clever story of adventure and intrigue in Louis XIII.'s time (1637). [3/6 ($1) Cassell.]

My Lady Rotha. 1894.

Opens in Thuringia during the Thirty Years' War, the thread of plot being the love story of the Countess Rotha, which, however, is of secondary interest to the descriptions of strife and adventure that portray the hideous devastation and demoralisation of Germany overrun by mercenaries and thieves. [6/- Innes; $1.25 Longman, *N. Y.*]

The Red Cockade. 1895.

Adventures during the French Revolution, related by an aristocrat in sympathy with the people. Scene: Cahors and Nîmes. [6/- ($1.50) Longman, *N. Y.*]

Shrewsbury. 1898.

Deals with the inner history of Sir John Fenwick's Jacobite plot, and with other incidents of the English Revolution and the subsequent years (1688-1713). Many of the characters are cowards, bullies, and scoundrels; but the famous Duke of Shrewsbury is an attractive figure. [6/- ($1.50) Longman.]

The Castle Inn. 1898.

A tale of Society and manners at Marlborough in the 18th century, with description of an abduction, a rescue, and other episodes of travelling during the period. [6/- Smith & Elder ; $1.50 Longman, *N.Y.*]

Sophia. 1900.

A romance of intrigue and social comedy, opening in 1742 and picturing the manners and customs of the 18th century. The wayward hoyden Sophia is nearly ruined at the hands of an Irish adventurer, and saved by the hero, another of the author's middle-aged gentlemen who, after many vicissitudes, win the heroine's love by sheer force of integrity and courage. [6/- ($1.50) Longman.]

Count Hannibal; a Romance of the Court of France. 1901.

Very similar to the foregoing romances ; ingenious and exciting as a story, not of much account as drawing of character. The massacre of St. Bartholomew, 1572, is the central historical episode, and the manners and atmosphere of contemporary France are vividly reproduced. Count Hannibal is another of the somewhat unprepossessing heroes, whose bravery and magnanimity are supposed to atone for his violence and passion in the estimation of his lady love—and of the reader. [6/- Smith & Elder.]

WHEELRIGHT, EDITH GRAY. Anthony Graeme. 1895.

A New England story, with familiar types of character ; the motive being the unforeseen growth of love in an intellectual and unimpassioned nature. [6/- Macmillan.]

WHELPTON, EDWIN. Meadow Sweet ; or, The Wooing of Iphis. 1884.

A quiet record of the lives of plain country people in Lincolnshire, largely in dialect. [*o.p.* ; 3 vols. Smith & Elder.]

WHITBY, BEATRICE JEANIE [*Mrs.* Philip Hicks]. Bequeathed. 1900.

Calm domestic fiction and studies of womanhood, inspired by elevated ideals of conduct and personal influence. An immaculate wife bequeaths a daughter to her husband. His marriage with a disagreeable woman, and the daughter's love-tale, are the chief matters. [6/- Hurst & Blackett ; $1.30 Harper, *N.Y.*]

WHITE, PERCY [b. 1852]. A Millionaire's Daughter. 1899.

A comedy of modern Society life, with some humorous situations of love at cross purposes, and smart epigrammatic dialogue. [6/- Pearson.]

*The West End. 1900.

A satire on smart Society, its supposed vulgarity, loose morals, and frivolity, put in the mouth of a cynical parasite to a millionaire grocer, who buys an *entrée* into the drawing-rooms of fashionable people by the agency of an aristocratic but impecunious lady. [6/- Sands ; $1.50 Harper, *N.Y.*]

The Grip of the Bookmaker. 1901.

The chief figure is a retired bookmaker with a shady past, engaged in a social vendetta with a proud colonel, whose daughter is loved by his son. Exploits the social stratum where mere respectability is in close contact with wealth and fashion, and portrays a number of vulgar people with liveliness. [6/- Hutchinson.]

WHITE, WILLIAM HALE [" Mark Rutherford," *alias* " Reuben Shapcott "].

*The Autobiography of Mark Rutherford. 1881.

A sombre, thoughtful book—the history of a doubter, who has a strain of Bunyan's morbid self-consciousness. Beginning as an Independent minister in the eastern Midlands, he passes through phases of Unitarianism to a vague

theism, and finally to agnosticism. The history of each conversion is related with full consideration of the various forces acting on his mind; for instance, the episode of Wordsworthian Nature-worship is described with great feeling. The indictment of the worldliness of Dissenters of half a century ago is severe and obviously founded on personal experience. [3/6 Unwin; $1 Cassell, *N. Y.*: with *Mark Rutherford's Deliverance*, $1.50 Dodd & Mead, *N. Y.*]

*Mark Rutherford's Deliverance [*sequel*]. 1885.

A narrative as rambling as the former, the external incidents being principally a struggling journalist's attempts to preach love and undogmatic Christianity to the poor and outcast of London; containing some earnest studies of character and conduct. Theologically, the book represents a recoil from the vague Wordsworthian Nature-worship and youthful theories of the *Autobiography* towards the Calvinism of his earlier days, but purified, widened, and softened by experience of life. It is a book that reveals the hearts of the poor struggling toilers with touching sympathy, and is ennobled by the earnestness of the autobiographer's endeavour to keep hold of the spiritual light while labouring in darkness and slavery. [3/6 Unwin; $1 Cassell, *N. Y.*: *v. supra.*]

The Revolution in Tanner's Lane. 1887.

A fragmentary story, beginning in 1814 and ending in the forties, a period when Radicalism was a crime. The change of ministers in an obscure Dissenting chapel, and the intrigues and abortive revolts that ensue, are the basis of a large part of the story; then follow more poignant interests arising from the gradual disillusionment and estrangement of newly married people. But religious and ethical questions, the government of the universe, the meaning of human suffering, faith and infidelity, are the topics, and these are illustrated in the lives of the Socialist Colman and of other persons, who have suffered intolerable wrongs from Society. [3/6 Unwin; $1.50 Dodd & Mead, *N. Y.*]

Miriam's Schooling, and other Papers. 1890.

A short character-study, showing how a crude and selfish girl is chastened, and becomes a true woman; a tale of lowly life sixty years ago. Also some Old Testament histories; all ethical in purpose. [3/6 Unwin.]

Catherine Furze. 1894.

A merciless portrayal of the cant and materialism of the lower middle-classes in the provinces; and an earnest exposition of various unorthodox views on morality and religion. [3/6 Unwin; $1 Macmillan, *N. Y.*]

Clara Hopgood. 1896.

England and Italy fifty years ago; Mazzini is a minor character. Some of the author's more heterodox opinions on ethics and religion are propounded, by means of character-development and incident. In Baruch Cohen, for example, the theology has advanced into a phase of Pantheism, and among the political theorists are many disbelievers in Christianity. The heroine bears shame rather than marry the unworthy lover who has betrayed her, and Baruch, the believer in free love, eventually gives a home to her and her child. [3/6 Unwin; $1.25 Dodd & Mead, *N. Y.*]

Whiteing, Richard [b. 1840]. The Island: Adventures of a Person of Quality. 1888.

An English lord, disgusted by the vices and sophistications of modern Society as he beholds it in gilded London and Paris, retires from the world. Cast away on a Pacific isle, he discovers a community of English people living in peace and happy innocence, and intercourse with them renews his faith in humanity. [6/- Longman; $1.50 Century Co., *N. Y.*]

*No. 5 John Street [*sequel*]. 1899.

After the peer's demise or disappearance, his friend, a rich baronet, continues his researches into social conditions by living the life of the poor in a London slum. His journal presents a series of vividly contrasted pictures, the luxury of the rich and the misery of the poor, the former the alleged cause of the latter, for the two stories together are the expression of the author's plea for a radically new system of Distribution. [6/- Richards ; $1.50 Century Co., *N.Y.*]

WILLIAMS, CHARLES. John Thaddeus Mackay. 1899.

"A study in sects." A somewhat invertebrate Presbyterian minister goes round the world in search of a religion. The book is a mixture of theological discussion and realistic delineation of the seamy side of Bohemian life. [6/- Burleigh.]

WILLIAMSON, *Mrs.* C. NORRIS [Alice Muriel, *née* Livingston ; b. 1869 ; *American by birth*]. The Newspaper Girl. 1899.

A melodramatic novel, with delineations of the methods and manners of journalistic life. This mixture of realism and sensation characterises her numerous novels. [6/- Pearson.]

The Adventure of Princess Sylvia. 1900.

A very good example of this lady's romantic novels. A sentimental comedy, resembling *The Prisoner of Zenda* and its class in mechanism, wherein a great lady and an emperor of "Rhaetia" masquerade and make love in a highly improbable manner. [6d. Methuen.]

"WINTER, JOHN STRANGE" [*Mrs.* Arthur Stannard, Henrietta Eliza Vaughan, *née* Palmer, b. 1856]. Bootle's Baby. 1885.

A pathetic story of military life in London barracks, with a foundling for heroine. [1/- (25c.) Warne.]

A Blameless Woman. 1895.

The Blameless Woman, after living with a Russian count for two years in Berlin under cover of a false marriage into which she was duped, comes home, and, in the character of a spotless maiden, marries a man she does not care for. [2/- White ; 50c. Internat. News Co., *N.Y.*]

A Name to Conjure With. 1899.

A literary woman takes to alcohol as a stimulant, and, finding it efficacious, contracts the habit, with ruinous consequences. [6/- White ; $1.25 Lippincott, *Phila.*]

A Self-made Countess : the Justification of a Husband. 1900.

A piquant story of smart Society in London, its object being to expose snobbishness and social humbug. [6/- White ; $1.25 Lippincott, *Phila.*]

WINTLE, W. J. Paradise Row, and some of its Inhabitants. 1896.

Short character-studies and sketches of local manners from the slums of East Leeds ; the vernacular quite unmitigated. [3/6 Milne.]

WOODROFFE, DANIEL. Tangled Trinities. 1901.

A Kentish vicar and his daughter, born in the West Indies, inherit a tinge of black in their blood. The author illustrates the effects of these inherited traits of barbarism on themselves and on their English neighbours. The girl's character is analysed, and her story is pathetic, sombre in its ending. Many of the scenes of modern life are extremely outspoken in their realism, and occasionally morbid and cynical. [6/- Heinemann.]

WOODS, MARGARET LOUISA [*née* Bradley, b. 1856]. A Village Tragedy. 1887.

Shows the struggle for existence in its most elemental phase: a simple story, and a realistic picture of country life; but almost intolerably painful, a pair of ignorant but blameless young people being done to death through the cruelty of circumstance and heartlessness of humanity. [3/6, 2/- Macmillan; 25c. Holt, *N. Y.*]

Esther Vanhomrigh. 1891.

The love story of Swift and "Vanessa" told anew; an imaginative study of 18th century life, introducing, besides Swift, his friends Addison and Steele, Pope and Bolingbroke. [6/- Murray; $1, 50c. Hovenden, *N. Y.*]

The Vagabonds. 1894.

A pathetic story of humble life, a good-natured, middle-aged clown, his pretty young wife and her lover being the three personages of the tragedy. Describes, with friendly realism, the daily life of a "giant circus" on tour, life in the ring, and on the road. [2/6 Smith & Elder; $1.50 Macmillan, *N. Y.*]

Sons of the Sword; A Romance of the Peninsular War. 1901.

Adventures of an Irish girl at Madrid and elsewhere in Spain during the Peninsular War. She comes into contact with Napoleon, who is ably portrayed; and Sir John Moore is also introduced.

YEATS, SIDNEY KILNER LEVETT-. The Honour of Savelli. 1896.

A romance of intrigue and action in the Italy of the Borgias, Machiavelli, etc. [2/6 Low; $1, 50c. Appleton, *N. Y.*]

The Chevalier d'Auriac. 1897.

A romance of the Court of Henry of Navarre, with plenty of love-making, intrigue, and fighting. [6/- ($1.25) Longman.]

"YORKE, CURTIS" [S. Richmond Lee, *née* Long]. Jocelyn Erroll. 1899.

A novel of purpose. Erroll is a clergyman who withdraws from the Church, but afterwards, with his freethinking wife, returns to the faith as the result of experience and family love; he is also assailed by the wiles of a heartless siren, who also is brought to a sense of her errors by calamity. [6/- Jarrold.]

Carpathia Knox. 1900.

In her youth Carpathia had sacrificed her lover to her friend, and now in old age, travelling in Spain with her niece, she meets with the son of the pair, and a warm affection grows up between the young people. A quiet narrative, and the characters marked by tender humanity; but the travel-sketches of rural Spain are the most substantial part. [6/- Jarrold.]

ZANGWILL, ISRAEL [b. 1864]. The Premier and the Painter. 1888.

A mere *jeu-d'esprit*, droll comedy, hingeing on an exchange of positions between a working man and a Prime Minister. [6/- Heinemann.]

*Children of the Ghetto. 1892.

The life of the Jews of London, poor and rich, depicted by one who knows and loves them, a Jew of the Jews. It is a succession of scenes, connected by a thread of narrative; copious in detail and in traits of character; ideas and ways of thinking, as well as ceremonial and external features, enter this presentment of modern Jewry. [6/- Heinemann; $1.50 Macmillan, *N. Y.*]

The King of Schnorrers. 1894.

Presents merely one phase of Jewish life, but with close intimacy and abundance of detail. The tone is that of extravaganza, tragic as well as comic; "Grotesques and Fantasies" the author calls these pictures of 18th century beggars and other Hebrews. [6/- Heinemann; $1.50 Macmillan, *N. Y.*]

*The Master. 1895.

A circumstantial biography of a Nova Scotian lad, by nature an artist, who makes his way through almost insuperable difficulties to success, but finds the hardest struggle is to subdue himself. Deals philosophically with the deeper problems of life; presents the ideal character of the artist, repelling the temptations of the world, and devoting body and soul to art until he attains a vision of the truth and beauty that are in the life around him. [6/- Heinemann; $1.75 Harper, *N.Y.*]

*Dreamers of the Ghetto. 1898.

Conversations with, and imaginative memoirs of, historic representatives of the Jewish race, particularly of such as rebelled against the narrow limits of orthodox Judaism. Uriel Acosta, Spinoza, Heine, and Ferdinand Lassalle, are among these figures resuscitated by an extension of Landor's method in the *Imaginary Conversations*, but with a warmer infusion of feeling. [6/- Heinemann; $1.50 Harper, *N.Y.*]

They that Walk in Darkness. 1899.

Ghetto Tragedies (1897) is incorporated. *Satan Mekatrig* is a weird story of temptation, with hints of the Devil's actual appearance in a Jewish community; *The Sabbath Breaker*, a tender little anecdote of a mother's love; *Bethulah*, a story of ancient beliefs surviving and operative amid the widely alien circumstances of modern life. *The Keeper of Conscience*, etc. [6/- Heinemann; $1.50 Macmillan, *N.Y.*]

The Mantle of Elijah. 1900.

A study of the politics of Palmerston's period, with an anticipation of the Transvaal question in the Novabarba difficulty, which affords opportunity for caustic satire on jingoism and the claptrap offered as apology for war. The romantic interest belongs to the heroine's relations with an ambitious politician, whose personal magnetism and devotion to her father's cause lead her to become his wife. He rats, and she is disillusioned, her fastidious nature outraged by his vulgarity and selfishness. [6/- Heinemann; $1.50 Harper, *N.Y.*]

ZANGWILL, LOUIS ["Z. Z."; *brother of preceding*, b. 1869].

A Drama in Dutch. 1894.

Pictures of life and character in a Dutch community in London; very realistic, the people narrow and mean, sordid and vulgar; the pathos of the story quite secondary to this candid portraiture. [1/6 Heinemann; $1 Macmillan, *N.Y.*]

X. SCOTTISH FICTION FROM 1800 TO 1825.

FERRIER, SUSAN EDMONSTONE [1782-1854]. *Marriage. 1818.

A rambling story in two parts. A young lady, a spoilt child of English fashionable life, elopes with the son of a Highland laird, and is brought to live in his uncouth home, the inmates of which are a set of originals, rough, honest, overflowing with fussy kindness, and with humours that delight the reader, but disgust the heroine. After a gap come sketches of Edinburgh people, then the further adventures of the heroine in English Society and elsewhere. The book is full of satirical sketches from life, of eccentrics and of vulgar people, the women being particularly life-like.

*The Inheritance. 1824.

A similar comedy of manners with a better knit plot. A beautiful and wealthy heiress is nearly ousted from her inheritance, is deserted by her mercenary

lover, and marries the right one. Contains many highly original examples of Scottish character, eccentrics, vulgarians, sentimental misses, and the like, a pompous and loquacious lord, specimens of county Society, a nabob and his family, and the writer's *chef-d'œuvre*, the indefatigable gossip and busybody, Miss Pratt.

Destiny; or the Chief's Daughter. 1831.

A Highland chief and his daughter are the centre of the plot, which turns on the inheritance of certain rich estates, and the fortunes of a young lady, who is eventually married to the rediscovered heir. Sketches of clan and village life, of the chief's household and retainers in their faded magnificence, divers satirical portraits, and a fierce caricature of a Presbyterian minister.

[Each work: 2 vols., 5/- net Dent (in sets, 6 vols., $6 Macmillan, N.Y.), 1894; 2 vols. (Edinburgh edn.), 10/- Macmillan ($2.50 Roberts, *Boston*), 1881-2; 1 vol., 2/- (3 vols., $3.75) Routledge; 1 vol., 6d. (20c.) Warne.]

GALT, JOHN [1779-1839]. *The Ayrshire Legatees. 1820.

The Annals was an attempt to rival *The Vicar of Wakefield*; this is modelled on *Humphry Clinker*, and tells how the Pringle family went to London, saw the "lions," and what they thought about the proceedings on George III.'s death, and the divorce of Queen Caroline. There are the same qualities of mother-wit and goodness, and the same painting of details of personality as in *The Annals* (written earlier, published later). This is the author's best novel, though he himself preferred *The Provost*. [Issued with *Annals of the Parish* in all modern editions.]

*The Annals of the Parish. 1821.

Depicts the characters of an Ayrshire village, from the minister downwards, with raciness, humour, and pathos; adopting the form of a journal kept by the village minister, a humorous and kindly old man, whose three wives are drawn at full length. Contains a touching story of an old widow, whose husband is drowned, and who brings up her family well by heroic efforts. The effects of the American War, smuggling, the invasion of utilitarianism and radical philosophy, come in for discussion and anecdote. [With *The Ayrshire Legatee*, illustrated, 3/6 ($1.50) Macmillan; *v.* also *infra*.]

The Provost. 1822.

Another edition, so to speak, of *The Annals*, the observer being a magistrate who chronicles the story of half a century of life in a western township. He is a shrewd and observant Scot, though less reflective and narrower in outlook than the minister. The cases that come before him judicially, the careers of local unfortunates, the politics of the little township, and the jobbery which affords him his little picking, are among the subjects dealt with.

Sir Andrew Wylie. 1822.

A novel of broader humour, not quite free from coarseness. Sir Andrew is very witty; Lord Sandford is a sketch of Lord Blessington.

The Entail. 1823.

Contains one of the author's most humorous characters, Leddy Grippy, an inimitable Scotswoman.

The Last of the Lairds. 1826.

Humorous delineation of an old-fashioned set of people in the south-west corner of Scotland. A decayed, ignorant and empty-headed old laird is the central figure; a talkative and meddlesome Scotswoman is even more interesting and attractive; while a group of women and men, each richly endowed with racy

individuality, enter into the domestic and matrimonial business of the story. [Issued with *The Provost.*]

[Each work: Edited by Meldrum & Crockett, 2 vols. in 1, 3/6 Blackwood (1895) 1899 (2 vols. $2.50 Roberts, *Boston*, 1896); in 1 vol., 2/- Blackwood.]

HAMILTON, ELIZABETH [1758-1816]. The Cottagers of Glenburnie. 1808.

A homely tale, didactic in aim, portraying the lowly life and character of rural Scotland. [1/- Simpkin, 1888.]

HOGG, JAMES [c. 1770-1835]. The Private Memoirs and Confessions of a Fanatic [*originally*, The Confessions of a Justified Sinner]. 1824.

The principal episodes belong to the history of a man afflicted with religious mania, who believes himself attended and urged into crime by a mysterious being. He murders various persons, including his brother, and then, finding himself accused and about to be convicted of still more heinous offences, commits suicide. A book full of ghastly situations and scenes of weird mystery, in which Prof. Saintsbury suggests that Lockhart had a principal hand.

[New edn. *sub. tit. The Suicide's Grave*, 3/6 J. Shiels ($1 Lippincott, *Phila.*) 1895.]

LOCKHART, JOHN GIBSON [1794-1854]. Valerius. 1821.

A classical story of the visit of a Romano-Briton to Rome, and the persecution of the Christians in the days of Trajan. [2/- Blackwood.]

*Adam Blair. 1822.

Tragic story of insensate passion and remorse, the protagonists being a Presbyterian minister, and Charlotte Campbell, wife of another man. The harvest of retribution is terrible. Blair confesses publicly, and tries to expiate his crime by resigning the pastorate and becoming a farmer. Characters, surroundings, and natural scenery all contribute to the sombre effect. [2/- Blackwood.]

Reginald Dalton. 1823.

Oxford undergraduate life; a tale that has some pathetic touches, but, as a whole, has much of the rollicking and fanciful spirit of the *Noctes Ambrosianæ*: town and gown riots, a duel, and the like, are characteristic incidents. [2/- Blackwood; 6d. Warne.]

SCOTT, Sir WALTER [1771-1832]. Waverley; or, 'Tis Sixty Years Since. 1814.

A romance of the Jacobite Rebellion of 1745, begun by Scott in 1805, then laid aside, and in 1814 taken up and finished in three weeks. This, like many of the following tales, was originally published anonymously. Opens in Scotland just before the outbreak, with scenes of Lowland life at the home of the jocular old baron of Bradwardine; then the hero makes an excursion into the disaffected Highlands, and is soon plunged into the Jacobite movement. A memorable scene is the famous Holyrood ball. Waverley fights with credit at Prestonpans, accompanies the Highland army in their march to Derby, and returns to Scotland after Culloden. A tragic and moving episode is the trial and death of the gallant Highland chief, beside whom Waverley has fought throughout the campaign. His own lot is happier, for he marries the baron's daughter, and restores the glory of the Bradwardines. [*Illustrated* by H. M. Brock, 2/6 Nisbet, 1899.]

*Guy Mannering; or, The Astrologer. 1815.

The plot very romantic, though said to be founded on facts: the fortunes and misfortunes of an abducted heir, whose life, a wise woman predicts, will be

attended by three periods of great danger. The most important scenes are in Galloway, and the book is filled with strong, picturesque types of native character from the villages and wilder parts of the Lowlands—such racy figures as Scott was most familiar with in his youthful peregrinations in search of old ballads and legends. Dandie Dinmont, the Scottish yeoman, the stickit minister Dominie Sampson, the wild, romantic personality of Meg Merrilies the Gypsy, Dick Hatteraick the smuggler, and the witty advocate Counsellor Pleydell, are mostly sketches from life, and are among Scott's most memorable personages. The events are laid in a period so near Scott's own time as the years 1750-70.

*The Antiquary. 1816.

A picture of life and manners on the east coast of Scotland about the year 1795. As usual the chief *dramatis personæ* are gentry; but the humblest fisher-folk are delineated, while the picturesque old bedesman Edie Ochiltree is one of the author's most striking and humorous creations. Scott's fellow-feeling for the hobbies and eccentricities of the antiquarian Oldbuck are apparent. The main theme of the book is characterised by the usual romanticism, a dreadful mystery overshadowing the life of a worthy gentleman being satisfactorily cleared up in the end. A swindling charlatan Dousterswivel figures in some comic scenes, and comes in for rough handling.

The Black Dwarf. 1816.

The hideous and misanthropic recluse, the *deus ex machina* of this romance, was suggested by a native of Tweeddale, who was only three and a half feet high. The depredations of freebooters, an abduction or two, and the abortive proceedings of the Jacobites in the years before the Rebellion of 1715, furnish the romantic interest. Scene: the Scottish Lowlands and the Borders in 1708.

*Old Mortality. 1816.

Old Mortality is a real person, who devoted himself to cleaning the grave-stones of the martyrs of the Covenant, and from him Scott obtained much of his information. The outbreak of the Covenanters in 1679, which was signalised by the skirmish at Drumclog and the battle of Bothwell Brig, is represented with most sympathy for the other side, Grahame of Claverhouse, the scourge of the Covenanters, being portrayed in a very favourable manner—a sharp contrast to Macaulay's version of him. Some of the Presbyterian preachers are drawn humorously, *e.g.*, Poundtext; Mucklewrath and the fanatical old woman Mause Headrigg are impressive figures with a strain of madness in them, and the historic Balfour of Burley is likewise a victim of religious frenzy. This is one of the novels in which Scott freely displays his intimate knowledge of village life in Scotland, and his powers of delineating the characters of humble folk. The murder of Archbishop Sharpe (1679) is one of the early incidents.

*Rob Roy. 1817.

One of the romances that have done most to make the scenery of Scotland so fascinating to tourists. The scene is laid in Northumberland, Glasgow, and the Highlands about Loch Lomond; the time is 1715, just before the battles of Sheriffmuir and Preston. Jacobite intrigues among the English gentry have a good deal to do with the working out of the story. A young Englishman is the hero, who, unwittingly becoming mixed up with these concerns, has to escape into Scotland, and goes into Rob Roy's territory in search of a missing document on which depends the credit of his father's firm. Diana Vernon is one of the most captivating of all Scott's heroines; and among his humorous creations, the Baillie Nicol Jarvie and the canny gardener Andrew Fairservice rank high. Rob Roy plays an unobtrusive part in the action, and his wife, Helen Macgregor, comes on the scene in a more impressive *rôle* in a tragic encounter with the Saxon oppressor. [*Illustrated* by F. H. Townsend, 2/6 Nisbet ($1 Putnam, *N. Y.*) 1897.]

*The Heart of Midlothian. 1818.

Opens with an account of the Porteous Riots in Edinburgh (1736); but the story is mainly concerned with the misfortunes of a peasant girl, Effie Deans, indicted for the murder of her illegitimate child, and with the great heroism of her sister Jeanie, the noblest of Scott's heroines, whose prototype was a certain Helen Walker, who actually walked from Edinburgh to London, as Jeanie does, to obtain her sister's pardon. This pathetic tale is one of those that give such faithful and kindly pictures of humble life in Scotland, of a time that had hardly gone by when Scott was, in his younger days, associating with the small farmers, drovers, and other rustic inhabitants of the Lowlands. The crazy Madge Wildfire is another of those wild, grotesque women, of whom Meg Merrilies is a type. Among the historical characters introduced are George II.'s wife Queen Caroline, the Duke of Argyle, and Captain Porteous.

*The Bride of Lammermoor. 1819.

The most tragic of Scott's romances, on which Donizetti's opera, *Lucia di Lammermoor*, is based. The last representative of a ruined family, and the daughter of his ancestral enemy in possession of the estates, fall in love with each other. For a moment there is a glimpse of hope and happiness; but the ambitious mother opposes the match, prophecies and apparitions symbolise the inevitable tragedy, and at length the romance closes in death and sorrow. The scene is laid in East Lothian, near the sea; date, 1695. Caleb Balderstone, among the minor characters, is one of Scott's most humorous creations; the comic scenes that result from his obstinate care for his unhappy master relieve the gloom of the story.

*A Legend of Montrose. 1819.

A brief romance, dealing with the operations of the Royalists under Montrose in the Highlands in 1645-46, and embodying the singular history of the young Earl of Menteith; the facts much modified for romantic purposes. A wild tribe of Highlanders, the Children of the Mist, enact a sanguinary part in the drama, which embraces among its personages the famous Montrose, the puritan Marquis of Argyle, and other adherents of the King and the Parliament, and most memorable of all, Captain Dalgetty, a humorous portrayal of a soldier of fortune, which ranks with Scott's finest creations. Compare Scott's idealised version of this episode with Neil Munro's realistic study, *John Splendid*—the other side of the shield.

*Ivanhoe. 1819.

The author's first departure from Scottish themes; and his most popular book. It was dictated while suffering from illness. A many-coloured picture of mediæval England at the period when Norman and Saxon had hardly begun to fuse, when the castles were the strongholds of baronial oppressors, and the woods full of outlaws. Brings together some of the most romantic names of the Middle Ages, Cœur de Lion, Robin Hood, Friar Tuck, Allan-a-Dale, Isaac of York, and Prince John; the tale of Richard's clandestine home-coming being interwoven with the loves and adventures of a young Saxon knight. The tournament at Ashby-de-la-Zouch, the siege of Front-de-Bœuf's castle, the encounter of Brian de Bois Gilbert with Ivanhoe, are now classic episodes to be found in many story books. The period is about 1194, and Yorkshire and Leicestershire supply the principal scenes. Historical and chronological matters are handled with much license. [*Illustrated editions* by C. E. and H. M. Brock (Temple Classics for Young People), 2 vols., 3/- net Dent (80c. Macmillan, *N.Y.*), 1900; with 12 coloured illustrations by C. E. Brock, 4/6 net Dent ($1.75 Lippincott, *Phila.*), 1900; by C. E. Brock, 2/6 Nisbet ($1 Putnam, *N.Y.*), 1900; *v.* also *infra*.]

The Monastery. 1820.

A romance of the Border country in the unsettled period that followed the Scottish defeat at Pinkie. The Monastery of Kennaquhair is Melrose, and most of

the events occur on Tweedside. A spectre, the White Lady of Avenel, plays a considerable part in the action, and a caricature of the English courtiers talking euphuisms, sustains a comic *rôle*. The Regent Murray, Mary's bastard brother, and the Earl of Morton, are among the historical personages introduced, while the romantic interest centres in a more obscure young man and his fortunes; time, 1550.

The Abbot [*sequel*]. 1820.

Much historical interest attaches to this book on account of its very complete and life-like portrait of Mary Queen of Scots, which, though too favourable and romantic, has, with the accompanying notes, many details not to be found in the ordinary histories. The hero's fortunes are implicated with those of the unfortunate Queen; he attends upon her in Lochleven Castle, assists George Douglas in the attempts to escape, and is present at the fatal battle of Dumbarton. Glimpses are given of many famous personages, the Regent Murray and the other turbulent nobles of the Scottish Court, the Lady of Lochleven, etc.; while the historic places, Edinburgh, Melrose, Lochleven, etc., are drawn as they were at this period, 1567-68.

Kenilworth. 1821.

Founded on Mickle's romantic ballad of *Cumnor Hall;* the tragic story of Amy Robsart, the martyred wife of Queen Elizabeth's favourite, the Earl of Leicester; taking great liberties with history and chronology. The Queen, Ralegh, Shakespeare, Burleigh, and other historic persons are introduced, and elaborate descriptions are given of the magnificent palace of Kenilworth, and of the revels that celebrated the Queen's visit. Period, 1575; Oxfordshire and Warwickshire are the principal scenes.

The Pirate. 1821.

A romance of the Orkney and Shetland Isles, the primitive inhabitants of which are picturesquely described, with their quaint laws and customs two centuries ago. A mysterious stranger wins the love of a worthy "Udaller's" daughter, and later on is discovered to be Gow the pirate. His story is based on the career of a pirate who was executed in 1725; but this *finale* is avoided by Scott. The formal *rôle* of hero and heroine belongs to another pair of lovers, who, after various troubles, are happily united. Norna of the Fitful-head is one of those semi-supernatural figures like Meg Merrilies and Blind Alice in *The Bride of Lammermoor* which show Scott's ingrained romanticism. [*Illustrated* by Sullivan, 2/6 Nisbet, 1897.]

*The Fortunes of Nigel. 1822.

Life in London and at the Court in the early days of James I., with full portraits of the King, Prince Charles, Buckingham, Jingling Geordie, founder of Heriot's Hospital, and other historical personages. "No historical portrait that we possess," says R. H. Hutton, "will take precedence, as a mere portrait, of Scott's brilliant study of James I." The fortune-hunting Scots who followed James to England come in for humorous portraiture, and the courtiers, fops, servants, park-rangers, and the lawless population of Alsatia or old Whitefriars, the thieves' sanctuary, form a numerous and motley crowd of characters. Nigel is a young Scotch nobleman, who, after an adventurous career, marries the daughter of a London watchmaker. Period, 1604.

Peveril of the Peak. 1823.

Has an ultra-romantic plot, in which a supposed deaf mute and a dwarf play active parts in defeating the machinations that would separate hero and heroine. The historical basis of the story is the bogus plot of the Papists, revealed by Titus Oates, and the hero's father is threatened with denunciation. The Peak of Derbyshire, the Isle of Man, and London are the scenes of the various incidents; and among the historic personages are Charles II., his favourite, the Duke of

Buckingham, the Countess of Derby and Queen of Man (whose participation brings in a great deal of Manx lore), Col. Blood, and some of the obscurer ministers to the King's debaucheries. Period, 1678.

*Quentin Durward. 1823.

A story that achieved as great a popularity abroad as *Waverley* achieved in England. A rich and varied picture of the age when feudalism and chivalry were about to pass away. Most of the events take place in the frontier districts of France and Flanders; the Machiavellian Louis XI., headstrong Charles the Bold, and the rebellious Flemings, with the savage outlaw De la Marck, the Wild Boar of Ardennes, are the chief contending parties; and among the scenes of strife are the storming of the castle of the Bishop of Liége, who is murdered in his own hall, and the capture of the Wild Boar's stronghold. The historical personages already mentioned, and Commines the historian, Oliver the barber, Louis' confidant, Galeotti the astrologer, Cardinal Balue, and Lord Crawford, are all portrayed with great fulness; while the romantic interest attaches itself to an obscure Scot, Quentin, who by good fortune and address, wins the hand of the high-born heroine. Period, 1468.

St. Ronan's Well. 1823.

Comes nearer to modern times than any other of Scott's novels. Sole example of his work in a new *genre*, the characters and manners and small talk of a rural watering-place, Inverleithen on the Tweed. The plot turns on the claims of two half-brothers to an earldom and to the hand of a certain lady, and is complicated by her youthful marriage to one of them, who had impersonated the other. This story ends tragically, after many surprising turns of fortune. Among the humorous characters, the landlady, Meg Dods, has been described as "one of the very best low comedy characters in the whole range of fiction".

Redgauntlet; a Tale of the Eighteenth Century. 1824.

A novel that has special interest to the student, as it incorporates many reminiscences of Scott's youth. The scene is in Cumberland and the Scottish district bordering on the Solway Firth; the date, 1763. The personal romance of the Laird of Redgauntlet, his niece and her lover, is interwoven with the affairs of an abortive Jacobite plot, the most impressive scene of which is the young Pretender's farewell to Britain. Told in the form of letters and diary. Contains *Wandering Willie's Tale*, said to be the finest short story in the language. The litigious, hard-hearted drunkard, Peter Peebles, is one of the raciest characters.

The Betrothed. 1825.

This and *The Talisman* compose the series of *Tales of the Crusaders.* The scene is Garde Doulourеuse, a Norman castle on the Welsh border; and the motive is first a feud with a Welsh prince, a suitor of the Norman heroine, and then the usurpation of her rights by her lover's kinsman. Illustrates the disorders caused by the absence of the Crusaders. Time: reign of Henry II. (1187).

The Talisman. 1825.

A vigorous romance of the Third Crusade; the scene, Palestine (1191). The *dramatis personæ* include Cœur de Lion and Saladin, who have several picturesque encounters both peaceful and armed, Berengaria, the Archduke of Austria, Philip Augustus of France, and the Prince Royal of Scotland, who, disguised as an obscure knight, is the nominal hero. The jealousies and squabbles of the generals of Christendom are comic; but the most humorous scenes are those in which Richard and his faithful old counsellor, the Lord of Gilsland, are among the actors.

Woodstock; or, The Cavalier. 1826.

A Royalist picture of the domination of the Parliament. The scene is the royal domain of Woodstock, to sequestrate which Commissioners have arrived,

and are made the butt of a series of hoaxes, the royal lodge where they have their quarters being haunted by ghostly visitants. The romantic plot has for theme the love of a brave and generous Roundhead for the daughter of the keeper of Woodstock Park; and his considerate behaviour when Charles comes as a fugitive after Worcester secures him the bride. Desborough, Harrison, Bletson, and Cromwell himself are introduced. Time, 1652; but the history is quite untrustworthy.

Chronicles of the Canongate. First Series: The Two Drovers; The Highland Widow. 1827.

The Two Drovers is founded on actual occurrences. Two cattle dealers, bosom friends, an Englishman and a Scot, quarrel over a petty difference, and the insulted Highlander stabs his comrade. A simple and pathetic tragedy. *The Highland Widow* is the story of a mother, hating the English, who causes her son to exceed his furlough, with the result that he is shot. A moving tale of fierce and misguided passion. Scene: near the wild river Awe; time, 1775.

The Surgeon's Daughter. 1827.

In every way a minor work. A lover induces a girl to come to India to marry him, and sells her to Tippoo Sultaun in exchange for being made governor of a city. This melodramatic story is said to be founded on fact. Scenes: Fifeshire and India, 1780.

The Fair Maid of Perth; or, St. Valentine's Day. 1828.

A stormy picture of Scotland in the reign of Robert III., full of action and strife, the fierce dissensions of nobles, and the feuds of unruly clans. Perth and the vicinity in 1402 are the scene, and one of the most memorable episodes is the historic battle on the South Inch between the Clans Chattan and Quhele, a truly Homeric contest. The hero, Harry Gow, is a doughty armourer of Perth, who wins the much-courted daughter of a burgess; many distinguished Scots boast descent from this pair. The weak and unfortunate King, the intriguing Duke of Albany, and the dissolute Rothesay, the Earls of Douglas and of Dunbar and March, figure prominently among the nobility.

My Aunt Margaret's Mirror; The Tapestried Chamber; or, The Lady in the Sacque; and The Death of the Laird's Jock. 1828.

The Mirror is a magic glass that discloses a husband's infidelity; period, 1702. The next is a ghost story, with a castle in the west of England as scene; period, 1782. The last is an episode of border strife—a valiant old warrior dies of shame at witnessing the defeat of his son and the loss of an ancient sword, inherited from his ancestors; period, 1600.

Anne of Geierstein; or, The Maiden of the Mist. 1829.

The war of Charles the Bold, Duke of Burgundy, and the heroic Switzers who routed him at Nancy. The feudal magnificence of the Burgundian Court is thrown into picturesque contrast with the simple and hardy life of the mountaineers. A number of romantic personages who lived in the period 1474-77 are introduced, Queen Margaret of Anjou, the troubadour King, René of Provence, Charles the Bold, the merchant-earl of Oxford, and the members of the secret tribunal, the *Vehmgericht*. A young Englishman, Oxford's son, is the hero, and he weds a Swiss maiden. Switzerland, France, and Germany are the scenes.

Count Robert of Paris. 1831.

Written in Scott's decadence. Story of the brawls that ensued when the Paladins of the First Crusade sojourned in Constantinople (1098). That city and Scutari are the scenes. Alexander Comnenus the Emperor, Godfrey de Bouillon, and Count Robert, of the blood of Charlemagne, are among the leading characters; and the hero is an Englishman in the Emperor's bodyguard.

Castle Dangerous. 1831.

A story of moderate length, founded on Barbour's poem *The Bruce*, and Hume's *History of the Houses of Douglas and Angus*. Deals with the fortunes of the castle of the Black Douglas, which, during the struggle between Edward I. and Robert Bruce for the Scottish crown, was taken and retaken many times by both parties; the romantic plot arose out of a lady's promise to wed a young knight if he held the fortress for a year and a day. Period, 1306.

Editions of *The Waverley Novels*:

(*a*) *Macmillan & Co.*: * (Border Edn., ed. by A. Lang) 24 vols., with 250 etchings, each 6/-, 1901; a reprint of the edn. pub. by Nimmo (1892-4) (48 vols., each $2.50, $1.50 Estes & Lauriat, *Boston*).

(*b*) *A. & C. Black*: (Dryburgh Edn.) 25 vols., with 250 photogravure plates, each 3/6, 1899; more fully illustrated, 5/- ($1.25 Macmillan, *N.Y.*), 1892-3. (Roxburghe Edn.) 48 vols., with 96 steel plates and 1600 cuts, each 2/6 (48 vols., $35 Macmillan, *N.Y.*), 1885. (Standard Edn.) 25 vols., with frontispiece to each vol., each 2/6 (the set, $22.50 Macmillan, *N.Y.*). (Centenary Edn.) 25 vols., with 158 steel plates, each 2/6 (the set, $31.25 Baker & Taylor, *N.Y.*), 1889-90. (Half-crown Edn.—a reissue of Centenary Edn., with steel front. to each vol., each 2/6, 1881.) (Victoria Edn.) 25 vols., with front. to each vol., each 1/6 (25 vols., $25 Lippincott, *Phila.*), 1897. (Six-penny Edn.) each novel in 1 vol. (double columns), 6d., cloth 1/- (25c., 40c. Macmillan, *N.Y.*).

(*c*) *J. M. Dent & Co.*: (Temple Edn.) 48 vols., with bibliographical introductions, with front. to each vol., each 1/6 net (80c. Scribner, *N.Y.*), 1898-9.

(*d*) *Constable & Co.*: (Reprint of the Favourite Edn.) 48 vols., with the original steel plates and vignettes (re-engraved), each 1/6 net (75c. Arnold, *N.Y.*), 1895-6.

(*e*) *Nelson & Son*: (New Century Lib.) 25 vols., each 2/- net, 1900-1.

(*f*) *T. Fisher Unwin*: (Century Edn.) 25 vols. each with collotype front., each 1/-, 1898.]

Wilson, John ["Christopher North," 1785-1854]. Lights and Shadows of Scottish Life. 1822.

Twenty-four stories and sketches of the people and the country; very sentimental in character, and avowedly not realistic; with a strong tinge of pathos. Contains many word-paintings of Scottish scenery similar to, though more restrained than, the well-known descriptions in the *Recreations of Christopher North*. *The Trials of Margaret Lyndsay* [1/- Cassell, 1826] is probably the best known of the stories. [4/- Blackwood; 75c. Claxton, *Phila.*]

XI. SCOTTISH FICTION FROM 1825 TO 1850.

Moir, David Macbeth [1798-1851]. Life of Mansie Wauch, Tailor in Dalkeith. 1828.

The life of a Dalkeith tailor, a simple-minded, industrious character; written much in Galt's style, containing many scenes that are akin to the boisterous conviviality of the *Noctes Ambrosianæ*. The episode of the love-sick apprentice from the Lammermoors is pathetic. [2/6, 1/6 Blackwood, 1895.]

Reach, Angus Bethune [1831-56]. Clement Lorimer; or, the Book with the Iron Clasps. 1849.

Tale of a vendetta between a Corsican and a Flemish family, extending from 1610. The scene is chiefly laid in London about 1833-34, and amid a variety of episodes from the life of the times in the style of Dickens, the feud is extinguished by the marriage of the survivors of both families. [2/- Routledge, 1876.]

Leonard Lindsay; or, the Story of a Buccaneer. 1850.

Adventures of a Scottish sailor in the West Indies in the years succeeding 1672. Exploits of a party of English buccaneers, or brethren of the coast, in Santo Domingo, Jamaica, etc., opposing the Spaniards and searching for buried treasure. Good description of the operations of the true buccaneers. [2/- Routledge, 1877.]

XII. SCOTTISH FICTION FROM 1850 TO 1875.

GIBBON, CHARLES. What Will the World Say? 1875.

A complex plot embracing a number of Scottish and English characters, soberly drawn and occasionally showing humorous traits. A successful millionaire's perplexities when his matrimonial schemes are thwarted by his children, who differ so strangely from the generation he knew, their complicated love affairs, and the growth of true affection between a runaway couple, are the principal matters. [2/- Chatto.]

The Golden Shaft. 1882.

The love-story of a provost's daughter, whose mother is prejudiced on the score of gentle birth, and of a young Scotch manufacturer, about whose origin there is an unpleasant mystery. Fate throws divers obstacles in their path to happiness, and these threaten to grow into tragic complications; but goodness and loyalty eventually win the day. Various worthies of a Galloway village, who are drawn with sympathy or with the mildest satire, furnish the minor figures. [3/6, 2/- Chatto; $1 Dodd & Mead, *N.Y.*]

GRANT, JAMES [1822-87]. *The Romance of War; or, the Highlanders in Spain. 1846.

Grant's typical romance—love-making in Perthshire, the Peninsular War, and the Waterloo campaign; battle scenes, duels, flirtations, and sketches of Spanish character and manners; the narrative ending with the hero's return to Scotland and union with his love.

The Adventures of Rob Roy. 1848.

A collection of thrilling anecdotes and traditions about the career of the doughty cateran, with very little, if any, fiction.

The Adventures of an Aide-de-Camp. 1848.

Campaigning and multifarious adventure in Italy, the battle of Maida (1806) and the siege of Scylla being the principal events. Zingari, brigands, patriots, French and British soldiers, all play their part in this long romance.
[Each 2/- (80c.) Routledge.]

Bothwell; or, the Days of Queen Mary. 1851.

Career of Mary's evil spirit, Bothwell. Opens in Norway, where he is an ambassador to the Danish King, with adventurous scenes of shipwreck and peril—a fierce and strenuous pitch maintained all through this chronicle of hatreds, plots, and battles. Lady Bothwell's piteous tragedy, the murder of Darnley, Bothwell's amour and marriage with Mary, his miserable end as a captive in Malmö, are the main episodes.

The Yellow Frigate; or, the Three Sisters. 1855.

The romantic and tragic incidents that marked the close of James III. of Scotland's reign, the insurrection of the nobles, the battle of Sauchieburn, and the murder of James (1488), followed by the sea fights with the English in the Firth of Forth. With the incidents and characters of this stormy time is incorporated a good deal of fiction, with a more prosperous conclusion.

Frank Hilton; or, the King's Own. 1855.

Scenes of regimental life, a troopship voyage to Aden, the hero's adventurous mission as envoy to an Arab sultan, winding up with a big battle in which the Arabs are severely beaten. Sketches of oriental life and scenery, religious and superstitious observances, and oriental tales.

Harry Ogilvie; or, the Black Dragoons. 1856.

A Royalist story of Scotland during the Great Civil War. Scotch politics and religious feuds, the Solemn League and Covenant, invasion of England, coronation of Charles II. at Scone, the battle of Inverkeithing and the sack of Dundee, with, of course, a love story running through the narrative.

Lucy Arden. 1859.

A complete narrative of the events of the Jacobite Rebellion in 1715, with racy character-sketches of the leaders and the more prominent of the rank and file. The hero gets mixed up with the rising, and serves to the end, but escapes punishment, and wins the heroine of the love story that has been running alongside of the historical narrative. Grant shows much irresponsible originality in making out "General" Forster to be a good-natured debauchee, whose fondness for women nearly led to his capture by the enemy.

Second to None. 1864.

Adventures of a penniless gentleman, who serves in the Scots Greys under Marlborough (1758) and the Duke of Cumberland in Hanover (1759); camp life, an exciting night action, swift and strange turns of fortune, escapes, disguises, rescues, amours; a rapid succession of melodramatic events, with plenty of horror to flavour.

The White Cockade; or, Faith and Fortitude. 1867.

A similar mixture of love-story and warlike adventure dealing with the Jacobite insurrection of 1745.

XIII. SCOTTISH FICTION FROM 1875 TO PRESENT DAY.

ALLARDYCE, ALEXANDER [b. 1846]. The City of Sunshine. 1877.

Treats not only of Anglo-Indian people, but of the Hindu, in a way that appeals to the educated of that race. Much of the interest is religious; caste, education, justice, the betrothal of infants, money-lending, and similar problems have light thrown on them in the course of the novel; and there are specimens of Hindu character from the Ganges basin. [6/- Blackwood.]

Balmoral. 1893.

A romance of the '15, with Balmoral, Deeside, Lochnagar, and Dunottar Castle as scenes. In the picture of the mustering of the Jacobite clans before the march that was to be signalised by the battle on Sheriffmuir, the author shows a wide acquaintance with Highland genealogy and with local history. The daughter of the Farquhars, the old lairds of Balmoral, is the heroine, and the hero is a representative of the London Jacobites; their elopement and flight over the hills is the most vigorous episode. [6/- Blackwood.]

BALFOUR, ANDREW [b. 1874]. To Arms! 1898.

A Stevensonian romance of the Jacobite rising, which in Scotland was defeated at Sheriffmuir (1715), with a large admixture of melodrama, especially in the subsequent account of personal adventure in Paris. [6/- Methuen; $1.50 Page, *Boston.*]

Vengeance is Mine. 1899.

A vigorous romance of adventure in Scotland and in France during the Hundred Days, with plenty of characterisation of an external kind, chiefly of Scots. [6/- Methuen; $1.50 New Amsterdam Book Co., *N.Y.*]

BARRIE, JAMES MATTHEW [b. 1860]. Better Dead. 1887.

An extravaganza: the "Society for Doing Without Some People," and its trade in slaughter is a new and farcical version of De Quincey's *Murder as a Fine Art*, or of Stevenson's *Suicide Club*. [2/6 Sonnenschein.]

*Auld Licht Idylls. 1888.

Slightly connected character-sketches and anecdotes of gossips, village worthies, and humble domestic life in a Presbyterian community in the small Forfarshire market-town of "Thrums" or Kirriemuir. Realistic, drawing freely on autobiographical material, and full of dialogue in broad Scots; ranging from scenes of deep pathos to broad comedy. Very sentimental. [6/- Hodder ($1.25 Scribner, *N.Y.*); $2 Macmillan, *N.Y.* *Illustrated* by Wm. Hole, 31/6 Hodder.]

When a Man's Single. 1888.

The struggles of a dour, self-educated Scot, who goes to London and wins fortune as a leader-writer, with the ups and downs of his courtship of a girl of much higher social station. Comic sketches of life in a newspaper office, and of the author's native Thrums. [6/- Hodder; 35c. Harper, *N.Y.*]

*A Window in Thrums. 1889.

A sequel to the *Idylls;* stories and sketches, some humorous, some pathetic, knit together by the history of a family of cottars. Its distinguishing quality is the author's reverence for simple piety and for the domestic affections. [6/- Hodder ($1.25 Scribner, *N.Y.*).]

My Lady Nicotine. 1890.

Brief journalistic sketches, originally contributed to the *St. James's Gazette*, of a little coterie of devout smokers, their escapades, misadventures, and sentimental musings. All are comic, some farcical, and some satirise the literary aspirant. [6/- Hodder ($1.50 Cassell, *N.Y.*).]

*The Little Minister. 1891.

The love affairs of a Presbyterian minister and a beautiful and sprightly "Egyptian," are the thread of romantic interest which gives the book more of the character of a novel than the foregoing. The sketches of character and of Scottish manners and religious sentiments are very humorous; some of the episodes are affecting. [6/- Cassell; $2 Caldwell, *Boston.*]

*Sentimental Tommy. 1896.

The first volume of the life-history of a Thrums boy, whose unconquerable insincerity and habit of posing, even to himself, typify the artistic temperament; a very quaint, novel, and illuminating study of idiosyncrasy. As a poor lad in London, and as a schoolboy in Thrums, he meets with many diverting adventures, and with eccentric characters not a few. The treatment of these well shows the author's humorous blending of comedy and tragedy. [6/- Cassell ($1.50 Scribner, *N.Y.*).]

Tommy and Grizel [*sequel*]. 1900.

Continues the biography of the young man of letters to his unanticipated death. As Tommy grows older his self-consciousness becomes more pronounced, and each act of his is penetrated with affectation as he views everything through a literary atmosphere as so much "copy"—the satire of the literary character is

apparent. His flirtations are theatrical posturings, his whole life is make-believe, while the noble and patient character of Grizel throws his weakness and insincerity into relief. Figures reappear from the earlier story: Aaron Latta, Corp, Mr. Cathro, Dr. M'Queen, etc., while a set of society characters is brought in for satirical purposes; and there is one new creation in the serial novelist, Pym. [6/- Cassell; $1.50 Scribner, *N.Y.*]

BLACK, WILLIAM [1841-98]. *A Daughter of Heth. 1871.

Hero, a mischievous and dare-devil, but manly, boy, son of a Presbyterian minister; heroine, his cousin, a half-French girl, whose sunny and refined character contrasts and clashes with the rigid Puritanism of the northern village. Her love and marriage give her an opportunity to prove the self-sacrifice of which her nature is capable. The characteristic inhabitants of a Scottish village are depicted also, and their habitual feelings and prejudices find humorous expression; while the beautiful surroundings are the theme of many descriptive pages. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

The Strange Adventures of a Phaeton. 1872.

History of a coaching tour from London to Edinburgh through the loveliest scenery of England, which is depicted in a series of dissolving views. There are four travellers, a married pair who talk and bicker amicably, and an unmarried pair who make love. Plenty of bright and sentimental dialogue, with light character-sketching. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

*A Princess of Thule. 1874.

A weak, pleasure-loving artist woos and wins a beautiful Highland girl, and brings her into the hothouse atmosphere of London, where she pines for the air and freedom of her Hebridean home. Ultimately the charm of her true and unaffected nature works on his character and makes a man of him; their period of estrangement ends in happiness. The wonderful colours and changes of sea and sky and mountain in the Hebrides inspire many a descriptive page, and the rich park-lands of southern England, so different in their beauty, are feelingly depicted. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

The Maid of Killeena, and other Stories. 1874.

The Killeena maiden is a peasant sister to the "Princess," and is the heroine of a pretty idyll of the Hebrides, in which the simple, unaffected life of the dwellers in the isles and the romance of their habitat are lovingly depicted. The other stories deal with alien scenes and more sophisticated people, and are chiefly humorous or farcical. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

Madcap Violet. 1877.

A wilful and impulsive girl, affectionate and lovable in spite of many faults, is drawn at full length. Her growth is traced from childhood and schooldays to the period of dawning womanhood and of love, and the sad ending indicates the inevitable outcome of her character. [6/-, 3/6, 2/- Low; 80c. Harper, *N.Y.*]

*Macleod of Dare. 1879.

An intensely tragic story, in which shallow and garish fashionable life is brought into contact with the noble simplicity of Highland society. The catastrophe is reached by the marriage of a brave and chivalrous young chief with a London lady. A passionate story and profoundly sad, full of poetical descriptions of scenery. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

White Wings: a Yachting Romance. 1880.

A happy love tale, told with an accompaniment of beautiful views of sea and land, seen in a cruise along the coast of Scotland. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

Shandon Bells. 1883.

An Irish story, containing one of Black's fascinating heroines, whose love-letters are very fanciful and sentimental, and a clever and sentimental hero, whose entry into literary life in London is graphically described. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

White Heather. 1885.

The love-story of a Highland gamekeeper and poet, many of whose verses are quoted; and character-studies of Scottish people and others, *e.g.*, a wealthy American and his daughter from Chicago. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

In Far Lochaber. 1888.

Contains character-sketches of rough Highland characters, whom the writer strongly prefers to the "unco guid". Rich in description of the wild mountainous region round Ben Nevis. [6/-, 2/6, 2/- Low; 80c. Harper, *N.Y.*]

Wolfenberg. 1893.

A story of misguided passion, *plus* travel-sketches of the Italian seas and the Levant. The characters, a beautiful Scoto-American, her compatriots, Wolfenberg the painter, and the passionate, ill-fated Amélie, and the others, meet while on a cruise. [6/-, 2/6, 2/- Low; $1.50 Harper, *N.Y.*]

The Handsome Humes. 1894.

The loves of a well-born youth and the daughter of a retired prize-fighter, the resistance of the aristocratic mother being overcome by the self-abnegation of the girl's father. Scene: Henley-on-Thames; Scottish characters, chiefly, in an English home. [6/-, 2/6, 2/- Low; $1.50 Harper, *N.Y.*]

Briseis. 1896.

Another sentimental romance, enacted this time on Deeside—the course of true love interrupted, but happy at the end. The heroine is a Greek girl come to Scotland, a lover of Highland ballads and of Nature. [6/-, 2/6, 2/- Low; $1.75 Harper, *N.Y.*]

*Wild Eelin: Her Escapades, Adventures, and Bitter Sorrows. 1898.

A more serious version of life than most of the foregoing: the love romance of a beautiful Highland girl, a final impersonation of the type portrayed in *The Princess of Thule*. Closes in tragedy, mitigated only by its inevitableness and by the fine temper of the rival lovers. The favourite motive of the noble simplicity of Highland life in contact with modern decadence, reappears again, and the baser tendencies of fashionable life are satirised in the person of a sensual and stupid English peer; while there is an eloquent and poetic rendering of the clan spirit as it survives at the present day. Scene: Inverness. [6/-, 2/6, 2/- Low; $1.75 Harper, *N.Y.*]

Brown, G. B. ["George Douglas".] The House with the Green Shutters. 1901.

Has the same subject-matter as the ordinary "Kailyard" novel, the homely characters of a Scottish village, but in treatment the book is an entire contrast. The sentiment is left out, and instead of pathos tempered with humour, we have relentless tragedy. The central character is the bully of a village, and both he and the minor figures are drawn with a pitiless force that flings their frailties and ugliness into cruel relief. [6/- Macqueen.]

Buchan, John [b. 1875]. Scholar Gipsies. 1896.

Sketches of scenery and humanity on the upper Tweed; full of Arcadian feeling. [5/- net Lane ($1.75 Macmillan, *N.Y.*).]

John Burnet of Barns. 1898.

A Stevensonian romance of adventure in the days of the Covenanters. Scene: the Lowlands about 1683. John Burnet is for Church and State, but alters his unsympathetic views of the Covenanters when, a fugitive amongst them, he becomes acquainted with their pious and lofty character. [6/- ($1.50) Lane.]

A Lost Lady of Old Years. 1899.

Also Stevensonian—a novel of incident. The two famous Jacobites of the '45, Lord Lovat and Murray Broughton, are introduced. [6/- ($1.50) Lane.]

The Half-Hearted. 1900.

A study of a typically modern character: a dilettante, unready and self-distrustful, with a reputation for cowardice, shows himself at a moment of failure and peril to be capable of supreme heroism—at that moment he dies gloriously. Scenes: Scotland and the frontier of India. [6/- Isbister; $1.50 Houghton, *Boston.*]

Cleland, Robert. Inchbracken. 1883.

A simple story presenting intimate views of life and manners in a parish near the Highland border at the time of the Disruption and the formation of the New Kirk. A young minister is the central person; round him are grouped his relatives, the members of his congregation, etc. [2/- Wilson & M'Cormack, *Glasgow.*]

Crockett, Samuel Rutherford [b. 1860]. *The Stickit Minister; and Some Common Men. 1893.

Stories of Galloway villagers, sympathetic and "close to the soil"; largely written in dialect. The work of the minister, and the doctrinal discussions and criticisms of his flock are the theme of some of the tales. The Stickit Minister is an example of patience and altruism, who has given up all his substance to his brother, and complains not when repaid with ingratitude. They contain more sentiment and sentimental descriptions than either plot or character, with humour that lies, as the author puts it, "near the Fountain of Tears". [6/-, 2/6 Unwin; $1.50, 50c. Macmillan, *N.Y.*]

*The Raiders. 1894.

An exciting tale of fighting and smuggling about Solway Moss and the Border [c. 1720-30]—the adventures of the young laird of Rathan in the days after the Great Killing. Moss troopers and gypsies furnish plenty of adventure and gruesome incidents; and there is harrowing pathos in the episode of Willie, the child-martyr, and his mother. [6/- Unwin; $1.50 Macmillan, *N.Y.*]

The Lilac Sunbonnet. 1894.

A characteristic specimen of the author's sentimental love-making. The rendering of Galloway scenery and domestic life and character among humble people give the story local interest. [6/- Unwin; $1.50 Appleton, *N.Y.*]

*Bog-Myrtle and Peat. 1895.

Chiefly stories of Galloway, with a few miscellaneous ones, *e.g.*, *Under the Red Terror*, a tale of the Communists and Versaillists by a Prussian spy in Paris during the siege. *The Minister of Dour* sketches an old-fashioned minister who acts an heroic part, both in subjugating his lawless parishioners and in fighting the plague. *A Cry Across the Dark Water* is a weird little romance of the Galloway Highlands—retribution falling at last on a false lover. Then come a series of tales of contemporary life in the villages and homesteads, with sentimental or sarcastic sketches of homely character, among which *Kit Kennedy*, *Ne'er-Do-Weel*, figures; and a series of *Tales of the Kirk* in the rustic theological *genre* now so familiar. [6/- Sands; $1.50 Appleton, *N.Y.*]

The Men of the Moss-Hags. 1895.

Tales and episodes of the persecuted Covenanters under the scourge of Claverhouse (latter half of 17th century)—the obverse of that painted by Scott in *Old Mortality*. [6/- Isbister; $1.50 Macmillan, *N.Y.*]

Cleg Kelly: the Arab of the Streets. 1896.

The hero is an Edinburgh street arab of Irish parentage, a boy of sharp and tenacious character, staunch to his friends, a terror to his foes and theirs. His father is a criminal, and all the circumstances of his upbringing fit him for a life of roguery; but the boy's escapades are the mere effervescence of youthful energy, and he keeps straight in the main. His pranks and deeds of derring-do are told with knowledge of the subtleties of boy-nature, and with keen enjoyment of the fun. When Edinburgh gets too hot to hold him, the scene shifts to a farmhouse in Galloway; after which a melodramatic climax raises him to an unforeseen pitch of prosperity. [6/- Smith & Elder; $1.50 Appleton, *N.Y.*]

*The Grey Man. 1896.

A story of the deadly feuds of Galloway just after the Reformation. The murder of Sir Thomas Kennedy of Culzean, and the events leading up to it are historical, as well as the figures of the murderous villain, John Mure, of Auchendrayne, and his son. A tale of incessant fighting, treachery and family brawls, told by a conceited young Scot. One of the author's more restrained books. [6/- Unwin; $1.50 Harper, *N.Y.*]

Lochinvar. 1897.

Adventures of the famous ballad-hero in the service of William of Orange, and in Scotland after the English Revolution. Battles, plots, escapes, adventures among the western isles, and plenty of love-making occur. [6/- Methuen; $1.50 Harper, *N.Y.*]

The Standard Bearer. 1898.

The scene is laid in the wilds of Galloway and in Edinburgh at the end of the 17th and beginning of the 18th centuries. The struggles and persecutions of the Covenanters form the central motive. [6/- Methuen; $1.50 Appleton, *N.Y.*]

The Red Axe. 1898.

A sensational story of the wild and lawless Dukes of the Wolfmark in the Germany of the Thirty Years' War (1618-48). [6/- Smith & Elder; $1.50 Harper, *N.Y.*]

*Kit Kennedy. 1899.

A kind of sequel to *Cleg Kelly;* a further study of Scottish boy-nature and of rustic character in Galloway, avowedly picturing the circumstances and influences amid which the author grew up. Kit is a brave lad whose efforts to be good and to earn an honest living are handicapped by a disreputable father. Among the minor characters are several humorous and grotesque figures, and there is much sentimental pathos. [6/- J. Clarke; $1.50 Harper, *N.Y.*]

The Black Douglas. 1899.

A sensational romance of mediæval Scotland; doughty knights, herculean yeomen, abnormal villains, wizards, and werewolves appear. [6/- Smith & Elder; $1.50 Doubleday, *N.Y.*]

Joan of the Sword-Hand. 1900.

The warlike achievements, adventures, and amours of an Amazonian princess in northern Germany during Renaissance times. [6/- Ward & Lock; $1.50 Dodd & Mead, *N.Y.*]

Little Anna Mark. 1900.

A sanguinary romance of two hundred years ago. The scene shifts from Scotland to a pirate island in the Pacific and to Porto Rico. [6/- Smith & Elder.]

The Stickit Minister's Wooing, and other Galloway Stories. 1900.

Twenty-two short stories and intensely sentimental sketches; *e.g.*, *The Troubles of Israel*, a chapter of Cameronian church life; *The Little Fair Man*, a study of Samuel Rutherford. [6/- Hodder; $1.50 Doubleday, *N.Y.*]

The Silver Skull. 1901.

A rousing story of Apulia in the time of the struggle between France and Austria, with an Amazonian heroine of the usual stamp, and a bountiful supply of plots, escapes, gory deeds, and thrilling adventures, wherein brigands, secret societies of assassins, and gallant soldiers play their parts. The author has utilised the papers left by Sir Richard Church, who pacified the province, as well as the local knowledge he gained in a sojourn there. [6/- Smith & Elder.]

Cinderella. 1901.

A mixture of love story, melodrama and portraiture of Galloway characters in the manner of Galt. The last are very numerous and very various, and comprise several amusing eccentrics. A sensational law case about a jewel is the most engrossing incident of the plot, and a happy love affair is the inevitable *bonne bouche* at the end. [6/- J. Clarke.]

CROMARTY, DEAS [*Rev.* Robert A. Watson, b. 1845]. The Heart of Babylon. 1900.

The life of a young Methodist, first as an evangelist in the provinces, and then as a draper's assistant in a monster London shop, as a journalist and, finally, as partner in the shop. [3/6 H. Marshall.]

DOUGLAS, *Sir* GEORGE BRISBANE SCOTT [b. 1856]. The New Border Tales. 1892.

Traditionary tales of bygone times, dedicated to an old gamekeeper who assisted in collecting them. [2/- W. Scott.]

DRUMMOND, HAMILTON. For the Religion: the Records of Blaise de Bernauld. 1898.

A Man of His Age [*sequel*]. 1900.

Historical romances of the religious wars in France. Scenery, costumes, and historical personages are carefully studied. [(1) 6/- Smith & Elder; (2) 3/6 Ward & Lock; $1.25 Harper, *N.Y.*]

FINDLATER, JANE HELEN. The Green Graves of Balgowrie. 1897.

A story of 18th century gentlefolk in Fife. Two unhappy sisters are brought up by an unkind mother, whose vagaries develop into insanity, whereupon they are befriended and educated by a good-hearted minister. [6/- Methuen; $1.25 Dodd & Mead, *N.Y.*]

FINDLATER, MARY. *Over the Hills. 1897.

A very unconventional story of Scottish villagers and others, full of homely characters, chiefly feminine. One is a study of a non-moral woman, and the wiles wherewith she hoodwinks her lovers, while a simpler and nobler girl is placed in strong contrast. [6/- Methuen; $1.25 Dodd & Mead, *N.Y.*]

Betty Musgrave. 1899.

A domestic story, portraying a noble-hearted girl in squalid surroundings. A delicate character-study. [6/- Methuen.]

A Narrow Way. 1901.

An uneventful, sometimes dull, story of domestic life in Edinburgh, portraying chiefly, in a very delicate yet penetrating manner, two characters, an old-fashioned Presbyterian spinster aunt, and an innocent, sane, and sweet-natured girl, in whom freedom is an inborn passion. In her growth and emancipation, and in her love-story lies the active interest; but most interesting is the sympathetic portraiture. [6/- Methuen,]

FINDLATER, MARY, and JANE HELEN. Tales that are Told. 1901.

Short stories written separately by the two sisters. The strongest and most characteristic are the domestic stories of the Scotch middle-class, several of which have a dash of romance; *e.g.*, *My Little Hester* delicate analysis of a girl's dread of the supernatural; *In Hopefield Square*, containing a fine old lady; *Void of Understanding*, the tale of an idiot's self-devotion. [6/- Methuen.]

GRAHAM, ROBERT B. CUNNINGHAME- [b. 1852]. The *Ipané*. 1899.

Sketches of travel and pithy stories, collected by a globe-trotter, whose aim is to accentuate the contrast between civilised dulness and real life. The subjects are chiefly South American; but there are others, *e.g.*, *A Survival*, *Heather Jock*, and *Salvagia*, glimpses of Scotch character. [2/-, 1/6 Unwin.]

Thirteen Stories. 1900.

Travel-sketches of life in many parts of the world, the impressions of an observer with an eye for queer things and queer people. Also some imaginative pieces. [6/- Heinemann.]

GRAHAM, JOHN W. Neæra: a Tale of Ancient Rome. 1886.

A novel laid in the Rome of Tiberius, containing portraits of the tyrant, of Sejanus, of Apicius, and others. The famous banquet of Apicius is elaborated into a dramatic episode. The plot concerns the love of a centurion for a beautiful girl, who in the *dénouement* is proved to be a lost heiress. By the machinations of a profligate woman who loves the centurion the maiden is abducted to Capreæ, and the episode serves to introduce descriptions of the splendour, the sensuality, and the crimes of this imperial hermitage. [6/- ($1) Macmillan.]

HAMILTON, *Lord* ERNEST WILLIAM [b. 1858]. The Mawkin of the Flow. 1898.

Narrative and dialogue in a mixture of Lowland Scots and English. A romantic tale of the Debateable Land. The Mawkin, a bewitching damsel of the peasant class, is wooed by the Buccleuch in disguise. A sheep-lifting episode and the adventurous quest of the lover are the principal items of a pathetic tale. [6/- Unwin.]

Mary Hamilton, her Life and History. 1901.

The imaginary Mary Hamilton is supposed to be one of Mary Queen of Scotland's Maries, and the basis of the plot is that she is Darnley's wife, thus rendering bigamous his marriage with the Queen. While taking great liberties with history, the book shows careful study of the period, which is represented with abundance of life and character. Mary Hamilton and her waiting woman are romantic and appealing figures. [6/- Methuen.]

HEDDLE, ETHEL F. Marget at the Manse. 1899.

A simple tale, comprising pleasant sketches of various dwellers in a fishing village of Fife. [6/- Wells Gardner.]

HOPE, MATILDA. Because of the Angels. 1883.

A tale based on the early history of the Irvingite Church and of the passing of the Reform Bill. Character-sketches of Scottish people in Scotland and in London, and descriptions of Scottish scenery. [2 vols. 12/- Longmans.]

HUNTER, P. HAY. My Ducats and My Daughter. 1884.

Contains several good characters, *e.g.*, the bigoted old Scottish Puritan, with his repellant manner and lovable heart, and the clever author, whose brilliant talk is an earnest of his talents. [3/6, 1/6 Oliphant, *Edinb.*, 1894.]

JOHNSTON, HENRY. Chronicles of Glenbuckie. 1889.

A gallery of character-portraits and stories illustrating Scottish character, the subjects being the elders of the kirk, the doctor, the minister, and the weavers and soutars of an Ayrshire village at the time of the Disruption of the Kirk. Village politics, church doctrine, and courting are the motives of the stories. [3/- Douglas, *Edinb.*]

Kilmallie. 1891.

Sketches of Nature and humanity in a village in the west of Scotland. [3/6 Ward & Downey.]

Dr. Congleton's Legacy. 1896.

Another "Chronicle of North Country Byways". The story unimportant, interest centring in the humours of the Scottish village and its inmates, *e.g.*, the schoolmaster, Saunders M'Phee. [6/- Methuen; $1.25 Scribner, *N.Y.*]

"KEITH, LESLIE" [Grace Leslie Keith Johnston]. 'Lisbeth. 1893.

A domestic story of five elderly Scotswomen living in London, their idiosyncrasies, not always amiable, their talk, quarrels, etc. [6/- (50c.) Cassell.]

When the Bour Tree Blooms. 1894.

A moral and religious story of village and domestic life on the Border in the days before railways existed. [3/- R. T. S.]

The Mischief Maker. 1898.

A Scottish love-story, with character-sketches. [2 vols. 10/- Macmillan.]

Wayfarers All. 1899.

Domestic life and character in a London lodging-house, inhabited by a variety of people of ordinary types. [6/- Jarrold.]

On Alien Shores. 1900.

Domestic incidents and studies of character: the young wife eloping from a dull but comfortable home meets her first trial in the poverty of the new household, and a harder trial still in her enforced sojourn with her husband's hard-featured, but conscientious and sound-hearted, Scottish sister. [6/- Hurst & Blackett.]

LOWE, CHARLES. A Fallen Star; or, the Scots of Frederick. 1895.

A mixture of fiction and fact, dealing with the Scots who served under Frederick the Great in the Seven Years' War. The King and the dissipated Young Pretender, Marshal Keith, and other Scots appear. [2/- Downey.]

LYALL, DAVID. The Land of the Leal. 1896.

Fourteen studies and stories of devout Presbyterians and other Lowland types: a fair example of the "kailyard" novel with its religious feeling and general sentimentality. [6/- Hodder; $1 Dodd, *N.Y.*]

The Two Miss Jeffrys. 1899.

Tales of the private affairs of the clients of an Edinburgh firm of solicitors, told by their confidential clerk. The Miss Jeffrys are a fine pair of Scottish gentlewomen, who bear both good and evil fortune with modesty and fortitude. [6/- Hodder.]

M'Aulay, Allan. The Rhymer. 1900.

An episode in Burns' life connected with his platonic amour with Clarinda (Mrs. Maclehose) is made the peg on which to hang the story of an ingenuous girl's love and estrangement. [6/- Unwin; $1.50 Scribner, *N.Y.*]

Black Mary. 1901.

Kindly portraiture of Perthshire folk a hundred years ago, bringing out strongly their integrity and their hardness. In the half-caste daughter of a ne'er-do-well emigrant to the West Indies, a much idealised picture is presented of invincible goodness and generosity. Black Mary's life of hardship, peril, and disappointment nobly borne is pathetic.

MacDonald, George [b. 1824]. Phantastes; a Faerie Romance. 1858.

A fairy tale for grown-up people. Novel in idea, full of poetry both in verse and prose, it uses many of the old properties of fairyland, and shows a fecund imagination in the author. He excels in the power of awakening illusion, howsoever daring his fancy. Like Meredith's almost contemporary *Shagpat*, it teaches a noble lesson of valour and self-control. [*Illustrated* by John Bell, 3/6 Chatto; 10c. Munro, *N.Y.*]

David Elginbrod. 1862.

A story of humble life, centring in two saintly personalities, a dignified and pious Scottish peasant, and his daughter. A vein of mysticism runs through the story, and mesmerism and electro-biology are introduced. [3/6 Hurst & Blackett; 20c. Munro, *N.Y.*]

The Portent: a Story of Second Sight. 1864.

A weird romance, laid in England and Scotland at the beginning of the 19th century—the love-tale of two beings whose spiritual natures are connected by a mystical affinity. The events are tragic, and the tale closes amid tragic hints and forebodings; but the poetical and suggestive treatment gives it all a strange, unearthly beauty. [*o.p.*; Smith & Elder; 10c. Munro, *N.Y.*]

*Alec Forbes of Howglen. 1865.

The story of some inhabitants of an obscure village in the north of Scotland. Alec's boyhood, his University life in Glasgow, his temptation and fall, and his final restoration, are the main theme. Blended with his life is that of a poor orphan girl, who from first to last is his good angel, while the minor characters are full of variety, *e.g.*, the brutal schoolmaster, the hypocritical grocer, the clever but drunken professor. [3/6 Hurst & Blackett; 50c. Harper, *N.Y.*]

Annals of a Quiet Neighbourhood. 1866.

Character-portraits and studies of conduct in a Scottish parish—an amiable parson, epitome of all the virtues, a number of oddities, whose talk is often humorous, the various inmates of an ancient hall, the imperious mistress, the dilettante and egotistic musician, the edifying heroine, and the wanton little sprite Gladys. Ethical and religious interest is paramount, and a spirit of good-will towards men pervades the book, which abounds in semi-poetical descriptions. [3/6 Paul; $1.25 Harper, *N.Y.*]

The Seabord Parish [*sequel*]. 1868.

History of a long holiday spent by a clergyman and his family on the Cornish coast (Bude). Many incidents are narrated, but the interest centres in the clergyman's talks and conversations, which voice the author's beliefs concerning things in heaven and things on earth. Contains an ideal picture of family happiness and concord. [3/6 Paul; 20c. Munro, *N.Y.*]

*Robert Falconer. 1868.

The childhood, growth, and manhood of a philanthropist, who puts in action the author's ideas of what should be done. The account of the joys and the woes of boyhood is touching; and such characters as the musical soutar, Dooble Sammie, with his love for his old fiddle, and the Calvinistic grandmother, whose heart is full of affection which she thinks it her duty to repress, are pathetic creations. Aberdeenshire is principally the scene; and broad dialect is introduced. [3/6 Hurst & Blackett; 20c. Munro, *N.Y.*]

Malcolm. 1874.

The Marquis of Lossie [*sequel*]. 1877.

Two novels forming the life-history of a boy, heir to an earldom, who, stolen in infancy, became the adopted son of a Highland piper, and was brought up to be a fisherman. Ultimately his true relationship is acknowledged, and he is enabled to befriend his humble protectors. [Each 1/6 net Paul; 20c. Munro, *N.Y.*]

St. George and St. Michael. 1875.

A story of the English Civil War, with many historical, and some fictitious, personages. The hero is the Earl of Glamorgan, who is represented as the King's scapegoat in the affair of the intrigues for bringing an Irish army into England. The Marquis of Worcester is prominent among the men and women from both sides who are introduced. The love-tale of the Puritan and the Royalist, parted at first by their differences of opinion, and brought together by their respect for each other's sincerity and steadfastness, is characteristic of the author. [1/6 net Paul; 20c. Munro, *N.Y.*]

Thomas Wingfold, Curate. 1876.

Traces the conversion of a clergman from mere professional lip-service to a hearty and genuine faith in God. Interwoven is the story of a youth who accidentally kills a heartless girl to whom he is strongly attached. He is led to repentance and peace by the Curate's influence. [3/6 Paul; $1.75 Lothrop, *Boston.*]

Paul Faber. 1879.

In some sort a sequel to *Thomas Wingfold*. Tells how a doctor, devoted to his profession, and eager in the service of humanity, is led by painful experience, sorrow, and love for his neighbour, to a belief in God. English Nonconformity is depicted in far from attractive colours. [3/6 Paul; $1, 50c. Lippincott, *Phila.*]

*Sir Gibbie. 1879.

A psychological history. Whether as the poor dumb waif in Glasgow, whose heart is full of love for all men, or as Sir Gibbie the social reformer, the hero is a beautiful and interesting character. The inquiry, "What would Jesus do?" is answered by more than one person here, for instance, by the lonely cottar's wife, to whom the unseen is more real than the seen. [3/6 Hurst & Blackett; $1, 75c. Lippincott, *Phila.*]

Donal Grant. 1884.

A story of mystery and sensation. Donal is another of these men of lowly life who influence their neighbours for good, a noble, unselfish being, who wears religion as a familiar everyday garment. On the one hand, we have his boyish education, his college struggles, and worthy life; on the other, the sensational and mystical story of a quest for a lost room in the castle. [1/6 net Paul; $1.50 Lothrop, *Boston;* 20c. Harper, *N.Y.*]

Heather and Snow. 1893.

Another romance of Aberdeenshire, with dialogue in the usual "broad Saxon". An athletic and religious peasant girl, her brother, half-witted, but spiritually strong, the hero and his unpleasant mother are the more prominent characters. [3/6, 2/- Chatto; $1.25 Harper, *N.Y.*]

What's Mine's Mine.

The story of an exiled chief and his brother, forced to sell their lands and emigrate with the remnant of the clan. The interest is largely concerned with their powerful influence for good on the lives of two English girls, daughters of their supplanter, and on the contrast of their broad views of God's fatherhood with the stern Calvinism of their mother. A very characteristic work. [1/6 net Paul; 20c. Harper, *N.Y.*]

MacDonald, Ronald [*son of the preceding*]. The Sword of the King. 1900.

A romance of love and adventure in the England of James II., and in Holland under William the Silent. Deals incidentally with some of the events that preceded and contributed to the English Revolution. [6/- Murray; $1.50 Century Co., *N.Y.*]

"Maclaren, Ian" [*Rev.* John Watson; b. 1850]. *Beside the Bonnie Brier Bush. 1894.

Sketches and stories of a Scottish village, with realistic delineation of details of manners and idiosyncrasies. In *Domsie* we have an old-fashioned dominie, a scholar, and a type of self-sacrifice. *A Doctor of the Old School* is a still more exalted example of patient altruism. Theology is a frequent motive, and village connoisseurs of doctrinal points contribute largely to the comedy. The pathos of family relations is also a strong feature, as with all the "kailyard" novelists. [6/- Hodder; $2, 15c. Dodd & Mead, *N.Y.*]

The Days of Auld Langsyne. 1895.

More idylls of Drumtochty, less spontaneous, more artificial, *e.g.*, *A Triumph in Diplomacy*, an illustration of native canniness, and the indigenous qualities of piety, family affection, and external impassivity; with much pathos, deathbed scenes being frequent, though it is the faith and hope that are dwelt on, and the fortitude and love rather than the suffering, Burnbrae, Drumsheugh, Jamie Soutar, and others are on their way to become household names in Scottish fiction. [6/- Hodder; $1.25 Dodd & Mead, *N.Y.*]

Kate Carnegie; and those Ministers. 1896.

A series of character sketches and anecdotes roughly connected into a story. The most original yet thoroughly representative figure is Rabbi Saunderson, a man of colossal learning, yet childlike in his simple faith and in unselfishness. The chapter telling how the gentle old man was urged by conscience to prosecute his beloved friend, Kate's lover, for heterodox preaching, is very typical of this class of sentimental fiction. [6/- Hodder; $1.50 Dodd & Mead, *N.Y.*]

Afterwards; and other Stories. 1898.

Fourteen stories, chiefly sentimental and pathetic, a few humorous. In the title story an easy going, selfish husband is suddenly awakened by the death of his neglected wife to the knowledge that she was a pearl among women—"that Christ had lived with him for more than ten years, and his eyes had been holden". One or two deal with Drumsheugh folk again, *e.g.*, the story of the old schoolmaster Domsie's death; but the author has gone farther afield than usual for his subjects. His habit of embodying sermons in stories is more patent than usual. [6/- Hodder; $1.50 Dodd & Mead, *N.Y.*]

MACLEOD, FIONA. Pharais; a Romance of the Isles. 1894.

A sad domestic drama, composed of the simplest and commonest elements, but spiritualised by the author's poetic vision, and by the grandeur of the stage surrounded by the storms and sunsets of the Hebrides. Though rather monotonous and wanting in lighter touches, the style is rich with the "natural magic" of the Celt. [5/- net Simpkin.]

The Mountain Lovers. 1895.

A tragic pastoral that might belong to present or past, but is deeply imbued with the mysticism of long ago. The actors are akin to the shadowy creations of ancient legend; the significance of the action is spiritual and symbolical. Highland scenery finely realised. [3/6 net Lane; $1 Roberts, *Boston.*]

The Sin-Eater; and other Tales. 1895.

Imaginative stories and pictures of the men of the Western Isles, interpreting their sombre and dreamy disposition and their supernatural lore. [6/- Geddes, *Edinb.*; $1 Stone, *Chicago.*]

The Washer of the Ford, etc. 1896.

A collection of old Celtic legends, left very much in the form in which they were told to the author. Concerned with the time when Christianity was struggling with Druidism. The characters shadowy, lacking in human interest. *Muime Chriosd* is an old Irish legend of St. Bridget, the foster-mother of Christ, and the Celtic elements are quaintly mingled with the Gospel story. [6/- Geddes, *Edinb.*; $1.25 Stone, *Chicago.*]

Green Fire. 1896.

Slight as a story, the loves of a Breton lady and the son of a Scottish chief; abounds in dreamy passages of description of Brittany, the sea, and the Hebrides. Full of mystical interpretation of nature, full of Celtic glamour, and of supernatural monitions and fears that are proved groundless in the end. [3/6 Constable.]

The Divine Adventure. 1900.

The Soul, the Will, and the Body go on pilgrimage towards the Hills of Dream: symbolising man's quest for a solution of the eternal mysteries of life and death, dissolution and eternity; written in mystical, semi-poetic language, and picturing Highland landscape in a dreamy manner. Also an essay on Iona and its place in Celtic tradition; some anecdotes of the spiritual disposition of the Gael, etc. [6/- Chapman.]

MAXWELL, *Sir* HERBERT EUSTACE [b. 1845]. A Duke of Britain. 1895.

A romance of Novantia, or ancient Galloway, in the 4th century; a learned work by an antiquarian and historian. [6/- Blackwood.]

The Chevalier of the Splendid Crest. 1900.

A romance of England and Scotland in the time of Edward I. and the Scottish war of independence. Full of archæological learning; for example, there are plans of the battle-ground of Bannockburn, and of the city of Winchester, and much detail about domestic and outdoor life, while the earlier portion is written in a kind of Middle English. [6/- Blackwood.]

MAYO, *Mrs.* JOHN R. [Isabella Fyvie, b. 1843]. A Daughter of the Klephts. 1897.

A story of Kolokrotones and the Greek War of Liberation (1805-24), with pictures of contemporary society in Greece. [3/6 Chambers; $1.50 Dutton, *N.Y.*]

MELDRUM, DAVID STORRAR [b. 1865]. The Story of Margrédel. 1894.

Realistic pictures of domestic life in the author's native place, the old Fifeshire seaport, Kirkaldie; *temp.* early 19th century. With a melodramatic story of the fate of the Oliphants. [3/6 Blackwood; $1 Putnam, *N.Y.*]

MENZIES, JOHN. Our Town, and Some of its People. 1894.

Sketches of Fife folk; on the face of it, a bundle of reminiscences, with real incidents and real people disguised in a thin dress of fiction. The old industry of the place was weaving, and the survivors of the craft tell a brave tale about the happy times before railways took away the population to larger towns. Glimpses of home life, humorous squabbles, sketches of old cranks and gossips. [6/- Unwin; $2.40 Putnam, *N.Y.*]

MUIR, ROBERT JAMES. The Mystery of Muncraig. 1900.

Delineations of character in the style of Galt form the best part of this story of the Stewartry of Kirkcudbright; the mystery attaches to a squire and a farmer who have been implicated in piratical enterprises. [6/- Unwin.]

MUNRO, NEIL [b. 1864]. The Lost Pibroch, and other Shieling Stories. 1896.

Tales of the western Highlands, of the modern crofter classes, inspired pipers; olden legends and superstitions, raids and murders in the old turbulent days, all pervaded with warm sympathy for the Highland character, and with a Celtic passion for nature. A glossary of Gaelic terms is appended. [3/6 Blackwood.]

*John Splendid: the Tale of a Poor Gentleman, and the Little Wars of Lorn. 1898.

A study of that elusive thing the Highland character; the hero a typical Gael, akin to Stevenson's Alan Breck. Scene laid in Inverary and the Argyleshire Highlands, c. 1645. Describes the household of the Marquis of Argyle, and the war with the Royalists under the Marquis of Montrose. Battle of Inverlochy described, and character of Argyle portrayed. Covers much the same ground as Scott's *Legend of Montrose*, though from the Covenanter's side; but, like *Esmond*, is in some sort a counterblast to historical romance, and reproduces with much realism the barbarities of the age and the horrors of war. [6/- Blackwood; $1.50 Dodd & Mead, *N.Y.*]

Gilian the Dreamer: His Fancy, His Love, and Adventure. 1899.

An artistic interpretation of the visionary and poetic side of the Gaelic character. Gilian is a born poet, unfitted to grapple with the practical necessities of existence, and he endures ills and humiliations at the hands of inferior men. But his nature asserts itself strongly, and at length he finds the poetical expression for which he has been half-unconsciously striving. The minor characters are very various, and form a picture of Highland village life (Inverary) just after Waterloo. [6/- Isbister; $1.50 Dodd & Mead, *N.Y.*]

Doom Castle. 1901.

Romance of intrigue, love, and adventure in the western Highlands after the rebellion of 1745. The hero is a gallant French nobleman, who comes north to seek out and avenge himself on a traitor; the other characters are Highlanders, who display the author's familiar understanding of the Celtic nature, and some Lowlanders who are not without humorous traits. The style is full of fanciful phraseology.

OLIPHANT, *Mrs.* MARGARET OLIPHANT [*née* Wilson; 1828-97]. Katie Stewart; a True Story. 1856.

A romantic story of Fifeshire, connected with events of the '45, but in no sense historical, though the Young Chevalier is introduced. [3/6, 2/6 Blackwood; 10c. Munro, *N.Y.*]

Passages in the Life of Mistress Margaret Maitland. 1849.

Lilliesleaf [*sequel*]. 1856.

An old-world picture of Scottish character and manners, much in the style of Galt, but more refined and tender. The mystery and suspense attaching to Anne Ross's endeavours to clear her brother's good name form a strong interest. [Each 2/- Ward & Lock; 20c. Munro, *N.Y.*]

*Salem Chapel. 1863.

Depicts a Nonconformist "connection" in the little English town of Carlingford, where the hero, a clever and ambitious student from the college, has just arrived as minister. His advanced views almost end in a schism, and the history of his struggle with the congregation is full of comedy. Mixed up with this portion of the plot is a melodramatic story. The book is rich in character-drawing; Tozer, the deacon, with his vulgarity and ignorance conjoined with thorough manliness and liberality of mind; the pettifogging trustees and their vulgar, match-making womankind, intent on their social squabbles and jealousies; while the hero's mother is a character of a higher type. [With *The Doctor's Family*, 3/6 Blackwood; 20c. Munro, *N.Y.*]

The Rector, and The Doctor's Family. 1863.

The Rector, a learned University don, finds his new parish of Carlingford to be a sphere of life and duty for which he is totally unfit, and after various experiences, which to the reader are very humorous, he gives up the living and returns to his Oxford college. The Doctor is a struggling practitioner, on whose hands is unexpectedly thrown the care of his shiftless brother's wife and family from Australia. He is filled with consternation; but the wife's sister, a stout-hearted girl, heroically bears the burden of their improvidence and selfishness. The Doctor falls tumultuously in love with her, but she will not abandon her self-imposed duty. [With *The Perpetual Curate*, 3/6 Blackwood; 20c. Munro, *N.Y.*]

*The Perpetual Curate. 1864.

More of the Carlingford people, characterisation being always the main interest; the curate himself with his long and stubborn fight with circumstances, and the patiently awaited marriage which is, after all, but the commencement of new cares; his brother, who resigns a fat living to join the Roman Church; their womenfolk, especially the two maiden aunts, the convert's silly little wife, and Mrs. Morgan, who suddenly awakes to the consciousness that she has been dwelling in an ideal world, with an imaginary self and a too-perfect husband, while the realities are humdrum and conventional. Such are the persons and such the very characteristic points of the story. [*v. The Rector, supra;* 20c. Munro, *N.Y.*]

*Miss Marjoribanks. 1866.

Miss Marjoribanks is the daughter of the hard-headed doctor of Carlingford, whom, being left a widower, she thinks it is her duty to console. But the doctor does not want to be consoled, and her sentimental attempts are laughably frustrated. Still more fruitful in comedy are her efforts to take the lead in Carlingford Society, and to raise the tone of thought there. This young lady ranks with the immortal Tozer as a living figure, to whose creating sympathy and satire have gone in about equal proportions. The whole book is alive with humour. [3/6 Blackwood; 20c. Munro, *N.Y.*]

Madonna Mary. 1866.

A numerous gallery of female characters, drawn with quiet realism; womankind of all ages, married and single, lovable and the reverse, all seen in a domestic *milieu* into which only one or two not very masculine men are allowed to

penetrate. Madonna Mary, quiet and dignified, and her tearful and lackadaisical sister, are specimens of the many contrasts afforded. Deep affection between women, petulant jealousy developing with age into crabbed ill-humour, a woman's unspoken love, the widow's schemes for her boys' futures, such are the motives of the story. [2/- Ward & Lock ; 20c. Munro, *N.Y.*]

The Minister's Wife. 1869.

Landscapes and seascapes from the west of Scotland give a characteristic colour to this story, as do the fervid, poetical nature of the dwellers in Lochshire, and the descriptions of the Revival and of the simple religious emotions of the cottars. The most conspicuous personage is Ailie, the beautiful young religious enthusiast; next come her lover, a rake turned preacher, and Isabel, the minister's wife. Their troubles and sorrows give great pathos to the story. [*o.p.* Hurst & Blackett ; 30c. Munro, *N.Y.*]

Ombra. 1872.

Ombra, a shadowy creature of contradictions, bewitching, but jealous and ill-tempered, now passionately sincere, now stooping to untruth ; her mother, the striking personality in the book, a subtle mixture of worldliness and goodness, affectionate yet shrewdly reserved ; and Kate Courtenay, the character that attracts our sympathies, a beautiful, transparent soul, whose very faults are amiable ; these characters are delicately drawn. [2/- Ward & Lock ; 20c. Munro, *N.Y.*]

At His Gates. 1872.

Realistic portraiture of human nature, with its faults and foibles even in the virtuous, while rascality is not untempered by traits of goodness. City swindlers and a canting lay preacher are the rascals ; the worst of them, the millionaire Burton, inveigles various people into supporting a bank which he knows is about to fail. Drummond, one of the victims, is involved by the crash in ruin, and in suspicion of fraud ; he disappears, and is believed to have drowned himself. This is the beginning of the drama, which is played out in the next generation, when nemesis falls on Burton. The wives of these two men are among the writer's finest creations. [*o.p.* 2/- Tinsley ; $1 Scribner, *N.Y.* ; 20c. Munro, *N.Y.*]

Whiteladies. 1875.

One of the more humorous novels ; the staid and elderly ruler of Whiteladies, Miss Susan, whose prudence is above suspicion, is almost involuntarily tempted to instigate and abet a fraud in the interests of the family property, and her mingled feelings of remorse and triumph furnish a situation at once pathetic and humorous. [2/- Chatto ; $1.25, 30c. Holt, *N.Y.*]

*The Story of Valentine and his Brother. 1875.

The grandson of a Scottish peer marries a gypsy vagrant, who disappears with her twin sons ; but after seven years brings one of them, Valentine, to the home of his kindred, and again disappears. Circumstances and the mystic affinity of blood lead the two together, though unaware of their relationship. The story is worked out on the basis of character, and in the dramatic scenes that bring into juxtaposition the extremes of human fate, the pathos is profound. [3/6 Blackwood ; 20c. Munro, *N.Y.*]

*Phœbe, Junior. 1876.

"The Last Chronicle of Carlingford." A domestic story, mainly concerned with the fortunes of the younger Phœbe, granddaughter of the inimitable Deacon Tozer of *Salem Chapel*, and daughter of a dissenting minister, whom circumstances have raised in the social scale. She is a pleasant type of character, frank and honest, bearing her superiority of education and position with dignity and kindness. There are a variety of minor characters, the monied contractor

and his loutish son, whom Phœbe tames and civilises, various Nonconformists and church people, tradesmen and gentry, all depicted with kindly humour. [2/6 Hurst & Blackett; 50c. Harper, *N.Y.*]

The Curate in Charge. 1876.

An idyll of English village life, with some engaging characters in it. The elderly curate in charge is passed over in favour of a younger clergyman; and his indignant daughter learns to love the usurper. [3/6 Macmillan.]

Mrs. Arthur. 1877.

A baronet's son marries a good-looking but vulgar and ignorant woman, whose shrewish temper soon divides them utterly. But Mrs. Arthur now tries to improve herself, and manages in the end to win back her husband and ingratiate herself with his family. [*o.p.* Hurst & Blackett; 50c. Harper, *N.Y.*]

*A Beleaguered City; a story of the Seen and the Unseen. 1878.

How the souls of the just came back to the French town of Semur, and put the quick to flight. This story, which is not essentially different from her serious speculations on the future state, brings the unseen world into contact with the living and commonplace by such realistic touches and character drawing as Defoe used. There is much humour in the portrait of the Mayor, for instance, but as a whole the book is a solemn vision, deeply pathetic, and inspired with devout faith. [3/6 ($1) Macmillan.]

He that will not when he may. 1880.

As claimant to an estate, the hero's good humour and honesty deserve success, while he executes poetic justice on the perverse and capricious gentleman who is disinherited. A plot, with some complication and mystery, simply and easily unfolded. [3/6 ($1), 2/- Macmillan.]

In Trust. 1882.

Leading situation—an irreproachable young man of the world in love with a girl of rare simplicity of character, and distracted by the fear of making an impecunious marriage or of acting discreditably. [2/6 (60c.) Longman.]

A Little Pilgrim in the Unseen. 1882.

Published anonymously. An imaginative story, telling how a simple-minded woman awakes to the life beyond death. For sequel *v. The Land of Darkness, infra.* [2/6, 75c. Macmillan, *N.Y.*]

The Ladies Lindores. 1883.

A needy gentleman, succeeding to a Scottish peerage, would fain make his daughters' marriages subserve his social ambitions. He gives the refined Lady Car to the wealthy boor Pat Torrance; but the younger daughter disappoints his scheme for winning a marquis, and marries her lover. This and the sequel are rich in character (*e.g., Old Rolls*); pathos is mingled with the brighter qualities. [*o.p.*; Blackwood; $1 Dodd & Mead, *N.Y.*]

Lady Car [*sequel*]. 1889.

The tragedy of Lady Car's wretched marriage is hardly alleviated, though her brutal husband dies, and she weds her old lover; for the hero she had idealised has grown indolent in middle age, and his lofty enthusiasms have flown, while she has the still bitterer sorrow of watching the son of Pat Torrance grow up as brutal as his father. [2/6 Longman; 30c. Harper, *N.Y.*]

The Wizard's Son. 1884.

Second sight and a haunted castle share the interest with the character drawing. A commonplace young man succeeds to an old estate in Scotland, and

thus an opportunity is afforded of bringing ordinary modern life into close relations with the uncanny. The mystery is kept up till near the end, but then all is explained after the manner of Mrs. Radcliffe. Contains a touching sketch of a mother, striving with adversity and disappointment, that is not without a personal reference to the authoress. The Crofter question enters into the story. [3/6 ($1) Macmillan.]

Sir Tom. 1884.

A characteristic portrayal of a gentleman, rather a stupid man, but full of good nature, and sympathetically drawn. [3/6 ($1), 2/- Macmillan.]

Joyce. 1888.

The heroine, brought up by peasants, is discovered to be the child of rich parents. The main interest hangs on her hesitation between a high-born and a low-born lover, and again on her peasant's scorn for the elaborate formality of genteel life. Among the various character sketches the most satirical is that of an Anglican clergyman and his "female accomplice". [3/6 Macmillan; 35c. Harper, *N.Y.*]

The Land of Darkness. 1888.

Published anonymously. Her conception of Hell—a place of horror and torment, but not utterly hopeless, since faith and resolution can find a way of escape—an awe-inspiring vision, very different from the ordinary materialist idea, yet perfectly agreeable with the tenor of Christian teaching. Contains also *On the Dark Mountains*, and a sequel to the *Little Pilgrim*. [5/- ($1.25) Macmillan.]

*Neighbours on the Green. 1889.

Dinglefield Green is an aristocratic Cranford, inhabited by a little colony of people whose several stories are told here. *Lady Denzil* is a pathetic story of the most amiable and dignified of these characters, the story of a secret that is revealed tragically. *My Neighbour Nelly* is lighter in theme, and *The Stockbroker at Dinglewood*, though sad in conclusion, is mainly a comedy. [3/6 ($1) Macmillan.]

The Railway Man and his Children. 1891.

A millionaire who has risen from the ranks, a generous, open-handed, loyal character; his youthful wife a cultured woman whom he wins late in life; his bourgeois children, offspring of his earlier marriage; and other persons, rich in idiosyncrasy, are the principals in the story. [3/6 Macmillan; 50c. Lowell, *N.Y.*; 25c. Munro, *N.Y.*]

The Cuckoo in the Nest. 1892.

A baronet's half-imbecile son marries an inn-keeper's daughter; he soon dies, but the young woman ingratiates herself with the baronet, and at his death finds herself in possession of the whole estate, to the horror of the local gentry, and the dismay of the family. She puts herself right, in the end, by an act of magnanimity. The writer's sympathies are with the heroine, who is no Becky Sharpe, but a shrewd, self-reliant, and not ungenerous girl; and her invasion of genteel society gives rise to extremely comic scenes. [3/6 Hutchinson.]

Old Mr. Tredgold; a Story of Two Sisters. 1896.

A selfish, vulgar, and sordid old man is Mr. Tredgold, and these unpleasant attributes are inherited by one daughter, while the other, a better woman, suffers the reverses of fortune. Characters drawn just as they are, without alleviation or satire, and with disdain for poetic justice. [2/6 ($1.50) Longman.]

Seawell, Molly Elliot. The Lively Adventures of Gavin Hamilton. 1899.

A bold young Scot in the service of Maria Theresa is the hero of this romance of the Seven Years' War. [3/6 ($1.50) Harper.]

"SETOUN, GABRIEL" [Thomas Nicoll Hepburn; b. 1861]. Robert Urquhart. 1896.

The love-romance of a schoolmaster in a Fifeshire village, with sketches of local characters, young and old maids, farmers, decayed weavers, and the gossips at the inn. A typical product of the "kailyard" school; Scottish in language and humour; sentimental, but sane and healthy; deeply, yet not obtrusively pious. Satirises the old educational code in the person of a meddling schoolmistress. [6/- Bliss; $1, 50c. Fenno, *N.Y.*]

The Skipper of Barncraig. 1901.

The tragic story of a life turned away from its natural bent: the hero is brought up to be a sailor, though he wants to be a musician. The success of the book is in the drawing of the characters, of the minor characters not least: the gossips and wiseacres of the Fifeshire sea-town, pit-folk, fishermen, country people and seafaring men, are quaint and life-like; their talk is natural and humorous. [6/- Constable.]

SKELTON, *Sir* JOHN [1832-98]. Queen Mary's Holdfast. 1896.

In the *Table Talk of Shirley*, series ii., *Summers and Winters at Balmawhapple*, vol. i. The portrait of a traitor to Queen Mary of Scotland; highly praised by Froude. Explores a little bypath of history, with learning and imagination. The same volume contains some other essays in Scottish fiction. [*Table Talk of Shirley*, 2 vols. 10/- net Blackwood; ($4 net) Scribner, *N.Y.*]

STEUART, JOHN ALEXANDER [b. 1861]. In the Day of Battle. 1894.

Thrilling adventures, partly in Scotland, partly in Mecca and the desert. The narrative of an Eastern battle and of a Bedouin raid, scenes of pilgrim life in Mecca and of Mohammedan ceremonial, with pictures of the wildly beautiful desert, are the chief items. Among the characters are several manly Scots. [2/6 Low.]

The Minister of State. 1898.

The career of a Highland "herd" lad, who becomes a minister of state by the force of his native genius. Sketches of life in the Perthshire highlands, in London, etc., at the close of the 19th century. Didactic in motive. [6/- Heinemann; $1.50 Dodd & Mead, *N.Y.*]

Wine on the Lees. 1899.

A strong Temperance novel, and a study of life among the London poor. An account of a family who made money by the sale of drink, and of one of its members whose conscience is aroused, and who plunges into slum life to see how far drink is responsible for social evils. He is mortally wounded in a street fray. [6/- Hutchinson; $1.50 Dodd & Mead, *N.Y.*]

The Eternal Quest. 1901.

A manly and hearty kind of story, portraying brave soldiers, ardent lovers, and other worthy people, nearly all Scottish. Deals with Magersfontein and the prowess of the Highland Brigade. [6/- Hutchinson.]

STEVENSON, ROBERT LOUIS BALFOUR [1850-94]. *The New Arabian Nights. 1882.

The adventures of a modern Haroun-al-Rashid in London, and other fantastic stories, handled realistically and placed in a modern and familiar environment so as to command belief. *The Suicide Club* is a grim story combining the elements of mystery and terror with this familiarity of surroundings. All the stories are more or less sensational, but the sensation is of a semi-burlesque and ironical kind. One of the best known, *The Rajah's Diamond*, has a daring plot stringing

together most heterogeneous scenes and characters, the coveted gem being a potent motive for elaborate villainy and crime. [6/-, 2/- Chatto; 30c. Scribner, *N.Y.*]

*Treasure Island. 1883.

Written expressly for boys, but lavish in qualities, apart from the thrilling adventures, that interest maturer minds. A story of piracy and of concealed treasure; the characters nearly all of a sinister kind: Pew, Black Dog, and Long John Silver are a villainous trio, strongly individual in their lineaments; the morality is simply that of pirates. The scenery of isle and ocean forms a striking contrast to the savagery of the action. Time: middle of the 18th century. [3/6 Cassell; $1.25 Scribner, *N.Y.*]

The Silverado Squatters. 1883.

Substantially the story of Stevenson's honeymoon, spent at Juan Silverado, amid the mountains and forests of California; buoyant and humorous in tone for the most part, and abounding in impressionist description of Nature. [6/- Chatto; $1 Roberts, *Boston.*]

The Black Arrow.

Intended for young readers. A Yorkist story of the Wars of the Roses; the characters are outlaws, barons, men-at-arms, and priests; Richard III. is prominent. The language is to some extent based on that of the *Paston Letters.* [3/6 Cassell; $1, 50c. Scribner, *N.Y.*]

*Prince Otto. 1885.

A psychological drama, enacted in an imaginary German principality, the primary motive being the growth, under the stress of untoward events, of a true and intelligent affection between husband and wife, the Prince and the Princess, who, living together, had in reality been utter strangers to each other. Reproduces the atmosphere of Court intrigue and the subtle play of character among courtiers, the minor personages being the Chancellor, the private counsellor, and the crabbed English Ambassador, the ladies of the Court, etc. Description of Nature is a considerable element in the book, not so much for its own sake, as in its influence on Otto's states of mind. A fine example of Stevenson's prose style, full of his "paradoxical philosophy". [6/-, 2/- Chatto; $1 Roberts, *Boston.*]

The Strange Case of Dr. Jekyll and Mr. Hyde. 1886.

A grim apologue, setting forth the conflict between the good and the evil selves in man by the fiction of a supernatural change of personality. The background of London streets is used to attain verisimilitude, and to intensify the horror. [1/6, 1/- Longman; 50c. Scribner, *N.Y.*]

*The Merry Men, and other Tales and Fables. 1887.

The first is a weird tale of the western isles of Scotland: a treasure from the Armada, an awful wreck, and a man's remorse developing into mania that drives him to his death; invested with a magical atmosphere of old legend and of the scenery of ocean, mountain, and storm; the next, *Will o' the Mill*, is an apologue of human life, with the scenery of Alpine valleys; *Thrawn Janet*, a brief and grisly ghost story in a Scottish village; *Markheim* and *The Treasure of Franchard* are two more embodiments of the author's philosophy of life, the former a sombre murder story; *Olalla*, a tragic love story of Spain. Nearly all are examples of high literary art, shown not only in their exquisite prose, but in the command of all the resources of construction and suggestion. [6/- Chatto; 35c. Scribner, *N.Y.*]

*The Master of Ballantrae. 1889.

Tragic annals of a noble Scottish family involved in the Jacobite troubles after 1745, recounted by a faithful steward. Two brothers are the protagonists:

the elder, with his graceful and fascinating exterior but cruel heart, cynically selfish and masterful; the younger, a plain, long-suffering man. These, the old lord, their young kinswoman, and a French adventurer, form a group of the exceptional personalities that Stevenson loved to sketch, and the romantic element of adventure in the New World and of fatal intrigue at home is thrilling enough to enrapture a schoolboy. Mackellar the steward is a typical Stevensonian creation, an example of moral courage united with physical cowardice. [3/6 Cassell; 50c. Scribner, *N.Y.*]

*David Balfour, vol. i.; Kidnapped, vol. ii.; Catriona. 1886; 1892.

The first of the pair is essentially a romance of action, though the hero David Balfour, and the Jacobite fugitive, Alan Breck, the partner of his adventures, are both strongly individualised characters. Strenuous adventure, thrilling encounters, hairbreadth escapes, occur almost on every page. The romantic scenery of the western seaboard and the Grampians gives a fit environment. In the sequel, characterisation occupies much more space, two beautiful girls are portrayed, and love interest is a new and important element. The social and political condition of Scotland in the period succeeding the Jacobite Rebellion of 1745, and the persecution, military and legal, of the beaten side, are depicted in both parts. The celebrated Appin murder, on which hangs the plot of both books, made great stir in Scotland at that time. [Each 3/6 Cassell; $1.25, 50c. Scribner, *N.Y.*]

Island Nights' Entertainments. 1893.

Consisting of *The Beach of Falesá*, *The Bottle Imp*, and *The Isle of Voices*; stories into which Stevenson infused much of the eeriness and mystery that characterises such Scotch tales as *The Merry Man* and *Thrawn Janet*. The first is a good specimen. A rough and unlearned South Sea trader is the story-teller; nautical slang and colloquialisms are woven into a forcible and expressive prose. Stationed on the lonely beach of a forest-clad isle, he is made the mark of a rival trader's diabolical plot, the superstitions of the natives being excited so that he is tabooed and nearly frightened to death. The charm of the tale is the wonderful atmosphere of glamour and dread; life and Nature in the Pacific are described with the familiar realism of one who has lived there. The *Bottle Imp* is a fairy-story, an adaptation of a German folk-tale, to the people and surroundings of the South Seas. [3/6 Cassell; $1.25 Scribner, *N.Y.*]

Weir of Hermiston. 1896.

Fragment of a tragedy, of which the vital motive is antipathy between father and son. The father is a study of the hanging judge, Lord Braxfield, the son a representative of the dawning age of reason and mercy. The son's pathetic love-story was only begun when the pen fell from Stevenson's hand. A group of tragic personalities, hard, strong-natured Scotch folk; the interest psychological, and, as it were, merely chronicled in the outward event. Olden Edinburgh and the dun moorlands haunted by memories of martyred Cameronians form the austere background. Posthumously published. [6/- Chatto; $1.50 Scribner, *N.Y.*]

St. Ives. 1897.

A posthumous romance, finished by "Q.". Stevenson calls it "A mere tissue of adventures"; it is an essay in picaresque fiction, reciting the experiences of a French prisoner of war in Edinburgh Castle, and his adventures after escaping. St. Ives is the only gentleman among the prisoners, and suffers much in his dignity; the escape is an exciting affair, and his love affair very romantic. [1/6 net Heinemann; $1.50 Scribner, *N.Y.*; 50c. Amer. News Co., *N.Y.*]

STEVENSON, ROBERT LOUIS, and FANNY VAN DER GRIFT STEVENSON.

The Dynamiter. 1885.

Another series of *New Arabian Nights*. Mrs. Stevenson claims to have written all the stories except the *Explosive Bomb*. All of them, however, show unmistak-

able traces of Stevenson's handiwork and his characteristic philosophy. [3/6 Longman; $1, 30c. Scribner, *N.Y.*]

STEVENSON, ROBERT LOUIS, and LLOYD OSBOURNE [1868].

The Wrong Box. 1889.

A sustained farce, the central motive of which is the rascality and rival plots of the heirs to two old men, survivors of a Tontine scheme. The endeavours of various persons to get rid of a corpse, supposed to be that of one of these valuable old men, lead by a series of coincidences to some extravagant situations, full of surprises and boisterous fun. [3/6 Longman; 50c. Scribner, *N.Y.*]

The Wrecker. 1892.

A diversified romance of Parisian student life, Western America and the tropic seas bringing into curious juxtaposition shady financial doings in California (which are very comic) and piracy on the high seas. The latter part is gruesome in the extreme, comprising such incidents as the massacre of a ship's crew. The same combination of romance and everyday realism, with the same style of characterisation that relies chiefly on out-of-the-way idiosyncrasy. [3/6 Cassell; $1.25 Scribner, *N.Y.*]

The Ebb Tide; a Trio and Quartette. 1894.

A sensational and, as to the motives and characters, a sordid story, with a daring plot depending for credence on thoroughgoing realism. The adventures of these seafarers in the Tahitian seas are so conceived and told as continually to bring out the vast contrast between the men and their lovely surroundings. Here as usual we have character interpreted in the stress of abnormal circumstances. [6/- Heinemann; $1.25 Stone, *Chicago.*]

STIRLING, M. C. The Minister's Son; or, Home with Honours. 1882.

The son of a Presbyterian father and a Highland mother, being disappointed in love, enlists and goes through the Afghan campaign and the march to Candahar. Coming home, he finds his old love a widow, and having learned wisdom, is rewarded with her hand. Various sketches of Scotch character, including a drunken and humorous "soutar". [*o.p.*; 3 vols. Blackwood; 20c. Harper, *N.Y.*]

STRAIN, EUPHANS H. [*née* M'Naughton]. A Man's Foes. 1895.

A tale of the conflicts between Protestants and Catholics in Ulster, and the siege of Londonderry in 1689. [6/- Ward & Lock; $1.50, 50c. Amsterdam Book Co., *N.Y.*]

Elmslie's Drag-Net. 1900.

Five stories of a Scotch fishing village in the north, etchings of elemental phases of character. *Bell Dundas*, a dour old woman who makes a hard fight for existence, handicapped by a shiftless husband; a blind shepherd who foregoes revenge and saves his enemy's life on the storm-swept mountain side; these are good types of a virile, undemonstrative, yet deeply emotional people. [6/- Methuen.]

"STRATHESK, JOHN" [John Tod]. Bits from Blinkbonny; or, Bell of the Manse. 1884.

More Bits from Blinkbonny. 1884.

Sympathetic sketches of Scottish village life, very simple and realistic in manner, and largely concerned with the religious emotions of the peasant characters. [(1) 1/6, (2) 2/- Oliphant, *Edinb.*; $1 Carter, *N.Y.*]

SWAN, ANNIE S. [*Mrs.* Burnett Smith]. Aldersyde. 1880.

Country life on the Scotch border in the early 19th century; a pathetic tale. Most of this fertile novelist's work is written expressly for girls, and is pronouncedly didactic in tone. [1/6, 1/- Oliphant, *Edinb.*; $1.50 Carter, *N.Y.*]

Adam Hepburn's Vow. 1885.

"A Tale of Kirk and Covenant," dealing with the Cameronian rebellion of 1679 (the same as that treated by Scott in *Old Mortality*); suitable for the young. [2/6 (50c., 25c.) Cassell.]

*Maitland of Laurieston. 1891.

"A Family History" of a lowland farmer, his household and their friends. The farmer is a type of honest, uncultured manliness, a devout Presbyterian, one of whose trials is to see his son first of all forsake the ancestral farm to become a professor, and then embrace Agnosticism. The son is a fine character, who is gradually won back to Christianity by the sorrow of losing his child and by the pious fortitude of his wife. A large number of characters and various interests are dealt with, in a manner that is more or less didactic; the people, the manners and the speech are pronouncedly Scotch. [3/6 Oliphant, *Edinb.*; $1 Cranston, *Cincinnati.*]

"TYTLER, SARAH" [Henrietta Keddie; b. 1827]. Citoyenne Jacqueline. 1865.

The tale of a woman's lot in the French Revolution (1793); a touching domestic story. [3/6, 2/- Chatto; $2 Routledge, *N.Y.*]

Sisters and Wives. 1871.

Three stories, the connection one of character; studies of temperament and of conduct. The first relates to a love affair between a worthy couple, one of whom hides his real affection under a cloak of censure. In the second, an unintellectual woman, who aspires to gentility, is united to a worthy, but underbred man, who is much her superior in education. [*o.p.*; Smith & Elder.]

What She Came Through. 1877.

Lover and heroine, servants on a farm, really belong to a superior rank in life, while the ignorance of each as to the other's antecedents gives peculiar opportunities for the play of character. A history reflecting the troubles and joys of real life; describing farming and country life in considerable detail. [3/6, 2/- Chatto; 20c. Munro, *N.Y.*]

Scotch Marriages. 1882.

A series of tales with unequal marriages for chief subject; *e.g.*, *Lady Peggy*, a Fifeshire tale of a fine old aristocrat and her low-born daughter-in-law, a tale probably founded on fact; *Hamesucken*, a more tragic tale; and *Harry Ba'four's Experiences*, a weirdly comic story of a Scotch judge. [*o.p.*; Smith & Elder.]

St. Mungo's City. 1885.

Lifelike and appreciative portraiture of Glasgow people, very racy and rich in local colour. A variety of typical characters, comic and pathetic; the poor, proud Mackinnon sisters, old-fashioned gentlewomen; sweet-natured Eppie Drysdale; the self-made business man, Auld Tam, etc. [3/6, 2/- Chatto.]

Logie Town. 1887.

Life in an old-fashioned Scotch township, full of characters who are humorously depicted. Truthfully conveys the mingled simplicity and self-importance of the Scot, the intimate association of classes, the powerful ties of kindred. [3/6 Ward & Downey; 25c. Lovell, *N.Y.*]

The Macdonald Lass; a Study from Last Century. 1895.

A careful and affectionate retelling of Flora Macdonald's heroic rescue of Prince Charlie after Culloden (1746). [3/6 Chatto.]

Lady Jean's Son. 1897.

A study of manners and society in Edinburgh towards the close of the 18th century. [6/- Jarrold.]

Miss Nanse. 1899.

A quiet domestic story of an old Scotch seaport town of fifty years ago, full of pleasant characters. [3/6 Long.]

A Honeymoon's Eclipse. 1899.

Another quiet, unexciting story of middle class life half a century ago, a simple love tale, turning on the disagreement of a wilful and rather silly wife with her husband, and the gradual purifying and mellowing of her character by adversity and poverty. [3/6 Chatto.]

Logan's Loyalty. 1900.

A delineation of manners and characters in the days of Waterloo. Logan is the daughter of a Highland laird and his crofter wife, and she elopes with a lover belonging to her mother's class. Turns on the motives of distrust and family estrangement, ultimately followed by a reconciliation. [6/- Long.]

A Young Dragon. 1900.

Country life on the moorlands near the English Border, delineated with paucity of incident and with quiet and truthful characterisation. The leading situation is brought about by a masterful old bachelor's being dared into a wager that he will win a wife. He marries a simple-hearted and unselfish woman, who is shocked to discover the motive of his wooing. [3/6 Chatto.]

Rival Claimants. 1901.

A story of adventure in the times of the American War of Independence (which is dealt with inaccurately). The hero is a Devon boy, carried off by a pressgang, who later has difficulties in asserting his rightful heirship.

Walford, Lucy Bethia [*née* Colquhoun; b. 1845]. *Mr. Smith. 1874.

The comedy of social intercourse in a village and its neighbourhood, plot set in motion by the advent of a wealthy stranger whom the vulgar genteel are in doubt whether or not to receive. This simple-minded and modest gentleman is also the principal figure in the love drama. A beautiful coquette jilts her soldier lover to marry him, but he dies, leaving, however, the potent example of an upright and unconsciously noble life to influence the lives of those who had known him. The little book contains a variety of studies of human nature. [2/6 Blackett; $1 Longman, *N. Y.*]

*Pauline. 1877.

The gravest part of the story shows how a man's love for a good woman is not sufficient to keep his undisciplined nature in the path of rectitude. Pauline is a refined, saintly and religious character, whose love for the sinner gives deep pathos to some of the scenes. The minor characters, *e.g.*, Pauline's aunts with their petty vanities, furnish much amusement. But the dominant feeling of the book is a pensive melancholy. There is a little description of Hebridean scenery. [2/- Griffith & Farran; $1 Longman, *N. Y.*]

The Baby's Grandmother. 1884.

A touching domestic story, with a happy *dénouement;* lengthy, the chief space being taken up with very familiar portraiture of a dozen characters, grouped round one beautiful woman. [2/6 Blackett; $1 Longman, *N.Y.*]

A Stiff-Necked Generation. 1885.

A tragi-comedy of match-making and courtship; the primary situation arising from a girl's refusal to accept her mother's *protégé*, a young lord, while she engages herself to a dashing but vulgar-minded soldier, whom she has idealised into a hero. [2/6 Blackett; $1 Longman, *N.Y.*]

A Mere Child. 1888.

Truthful, unambitious character drawing of people in London and Scotland; the female characters, as usual with Mrs. Walford, pleasant and winning, particularly the arch and captivating heroine; the men less sympathetically drawn. [1/6 Blackett; $1, 30c. Holt, *N.Y.*]

The Matchmaker. 1894.

A story of an aristocratic household and the little world they rule: a peer and his lady, with their peculiarities and weaknesses. [2/6 ($1.50) Longman.]

Leddy Marget. 1898.

A sketch of a good-hearted and evergreen old lady, whose lavish alms-giving provokes the ire of her last surviving son and his vulgar wife. [2/6 ($1.50) Longman.]

Sir Patrick, the Puddock. 1899.

Sketches of vulgar parvenus, husband-hunters, and match-makers, with a plain-faced but sterling-hearted Scotch baronet as hero. [6/- Pearson; $1.50 Longman, *N.Y.*]

One of Ourselves. 1900.

A domestic comedy, containing a number of vivacious character-studies. The self-complacent and consequential Mrs. Tom Farrell is the chief figure, head of a family outside of which she thinks there can be nothing admirable or respectable, an illusion which is sadly upset by the black sheep "Billy". The natural and unconventional Miss Colvins are good examples of the writer's warm-hearted English girls. [6/- ($1.50) Longman.]

XIV. IRISH FICTION, 1800-1825.

EDGEWORTH, MARIA [1767-1849]. The Parent's Assistant. 1796.

Simple tales, with very obvious moral lessons, adapting her father's maxims to the understanding of children. The best known are *Simple Susan*, *The Purple Jar*, and *Lazy Laurence*. [*Illustrated* by Chris. Hammond, 3/6 ($1.50) Macmillan, 1897; by Speed, 3/6 Bell, 1890.]

*Castle Rackrent. 1800.

Annals of an Irish house: a picture of the broken-down gentry by one who had lived among them, in form a succession of character-portraits (*e.g.*, Sir Condy and the other squireens), and anecdotes of boisterous, irresponsible life, put into the mouth of an old servitor, who is an original. [With *The Absentee, illustrated* by Chris. Hammond, 3/6 ($1.50) Macmillan, 1895.]

*Belinda. 1801.

Her most elaborate novel. In it she embodies her ideas on woman's functions and on moral philosophy in general. Belinda is her ideal, while the fast Society woman who chaperons her, the profligates and fatuous *beaux*, the burlesque assertor of woman's rights, and the innocent maiden brought up like a hothouse flower, are examples for reprobation or satire. [3/6 Routledge, 1893. *Illustrated* by Chris. Hammond, 3/6 ($1.50) Macmillan, 1897 ; 2 vols. 5/- net Dent, 1893.]

Popular Tales. 1803.

Depicts the rustic world, farm life, fields, cottage-children, and quiet unstirred by great events. Simple themes and simple language, child-like characters and the patent moral, make these tales specially suitable for the young (*e.g.*, *Lame Jervas*, *The Limerick Gloves*, *The Lottery*, *To-morrow*, *Out of Debt out of Danger*). [*Illustrated* by Chris. Hammond, 3/6 ($1.50) Macmillan.]

Leonora. 1806.

A satirical refutation of Madame de Staël's *Delphine* and its advanced views on women. [2/6 net Dent, 1893 ; $1.50 Routledge, *N.Y.*]

Tales of Fashionable Life. 1809.

Exhibits the frivolities, extravagance, and worthlessness of people who live for Society, and inculcates common-sense. These pages are thronged with fine ladies, who flirt and gad about in male attire, and either go to the bad irretrievably or become reformed. *Almeria* portrays a self-deceiver ; **Ennui* is a study of a voluptuary's frivolous life and weary attempts to satisfy his mind with pleasure, and of his tragic awakening. In contrast is sketched the unthrifty but genial life of the Hibernian peasant. [4 vols. 8/- ($3) Routledge, *N.Y.* ; *Ennui*, 2/6 net Dent, 1893.]

Vivian. 1809.

Another story of fashionable life : in original intention, a moral tale, relating the sad and ultimately tragic career of a vain, weak man, who with the best intentions in the world manages to ruin himself, lose the girl he loves, run away with a fashionable woman, and marry a lady he does not care for. Highly praised by Sir Walter Scott. [2/6 net Dent, 1893 ; $1.50 Routledge, *N.Y.*]

*The Absentee. 1812.

Belongs to a second series of *Tales of Fashionable Life*, painting two contrasted pictures, the one of an Irish fine lady living extravagantly in London, the other of the neglected estate, and the wretched peasants starving under an agent's exactions. [2/6 net Dent, 1893 (*v.* also *Castle Rackrent*) ; $1.50 Routledge, *N.Y.* ; 25c. Harper, *N.Y.*]

Patronage. 1814.

Entirely a novel of morals, and full of the natural defects of the species. The chief characters are emphasised representatives of good and bad principles of living, and each gets his respective deserts in the course of the novel. There are, however, two fine and lifelike characters, Lord Oldborough, a haughty and ambitious minister of the Crown, and Buckhurst Falconer, a warm-hearted but unstable man, a more amiable Vivian, whose moral descent moves our compassion. [2 vols. 7/- (1 vol. $1.50) Routledge, 1893 ; 2 vols. 5/- net Dent, 1893.]

Harrington. 1817.

Written as an apology for the Jews, in response to a letter from a Jewish lady reproaching the author with having made so many Jews ridiculous in her writings. A minor work, in writing which she found little interest. [2/6 net Dent, 1893 ; with *Ormond*, $1.50 Routledge, *N.Y.*]

Ormond. 1817.

Contains her gayest and brightest scenes, especially in the earlier part ; King Corny (another Sir Condy) and Sir Ulick O'Shane are among her oddest and most humorous creations ; the dialogue, too, is full of humour and witty drollery. [2/6 net Dent, 1893 ; 1/-, 6d. Downey. *Illustrated* by Carl Schloesser, 3/6 ($1.50) Macmillan.]

Early Lessons and Moral Tales. 1826.

Harry and Lucy, begun early but not completed till 1826, is a moral tale for children, urging them to become their own teachers. The others, *Frank* and *Rosamond*, also are simple stories, containing a certain amount of amusement with much edification. [Each 3/6 ($1.25) Routledge ; *Moral Tales*, 1/4 Blackie.]

Helen. 1834.

The moral aim is to show what social troubles arise from addiction to fibs and "white lies". [3/6 Routledge, 1893. *Illustrated* by Chris. Hammond, 3/6 ($1.50) Macmillan ; 2 vols. 5/- net Dent, 1893.]

Morgan, *Lady* [Sydney, *née* Owenson, 1778-1859]. *The Wild Irish Girl. 1805.

A vindication of national character by a girl of perfervid imagination and sentiment. Glorvina, in whom the author's contemporaries discerned much self-portraiture, is the last descendant of a line of Connaught princes, for centuries at feud with the earls who dispossessed them. The heir to the earldom woos her in disguise, and after romantic vicissitudes they are publicly united. [6d. Routledge ; $1.50 Haverty, *N.Y.*]

O'Donnell. 1813.

The impoverished scion of a princely house, intended to typify the heroic virtues of the native aristocracy. This is a plea for Catholic Emancipation, and represents the young Irishmen oppressed by penal laws and driven into foreign service. The hero's career is consummated by a fortunate marriage with a dowager-duchess. Much idealised, yet truly Irish, sketches of all ranks ; the society chapters vulgar in tone and full of broad comedy. The governess transformed by marriage into a duchess is the author's own portrait. [1/-, 6d. Downey.]

Florence M'Carthy. 1816-8.

A kidnapped heir asserts his claim to a peerage and estates, and unwittingly woos the romantic Florence, to whom he was betrothed in his youth. Among the comic people, Crawley is memorable as Lady Morgan's caricature of her enemy Croker. [*o.p.* ; $1.50 Sadlier, *N.Y.*]

The O'Briens and the O'Flahertys. 1827.

An attempt to imitate Scott's historical romances. The biography of a patriot who after the 1798 tragedy escapes to the continent, where his career is brilliant, and where he marries the heroine. Scenes of old Irish Society, wild landscapes, exciting adventures. Like the others, highly sentimental and zealous for nationality and Catholic Emancipation. [*o.p.* ; $1.50 Haverty, *N.Y.*]

XV. IRISH FICTION, 1825-1850.

Banim, John [1798-1842]. The Peep o' Day ; or Savourneen Deelish.

A tale of the "White Boys". [2/- Routledge, 2/- Ward & Lock ; $1, 50c. Sadlier, *N.Y.*]

BANIM, MICHAEL [1796-1874] and JOHN BANIM. Tales of the O'Hara Family. 1825-8.

Thoroughly realistic stories of the peasantry, full of vigour, mainly tragic in motive; scenes of fierce passion and combat, with pathetic episodes and scenes of family life. The stern, grim realism, with its boldly drawn characters, inclines to melodrama, *e.g.*, in *Crohoore of the Bill Hook* (by Michael Banim), a ghastly tale of low peasant life, turning on a series of murders and the execution of innocent people. *The Croppy* (1828) is a tale of the Irish Rebellion of 1798; *Boyne Water* (1826) refers to the battle of the Boyne. [*Boyne Water*, *The Croppy*, each 2/- Duffy, *Dublin*.]

CARLETON, WILLIAM [1794-1869]. *Traits and Stories of the Irish Peasantry. First Series. 1830.

The cronies sitting round Ned McKeown's fire agree to tell a story apiece, a plan that is presently abandoned. A very intimate and sympathetic presentation of the life of the peasants, their quick temper and variable nature, now moody, now gay, capable of the deepest feeling, of fiercely vindictive passions and crimes. Carleton was a peasant born and bred, and he reproduces the brogue and turns of speech with accuracy. *The Party Fight and Funeral* is a boisterous and spirited narrative; *Phil Purcel the Pig Driver*, a caricature of a Connaught peasant that has been adopted as typical of Irishmen; *The Lianhan Shee* and *The Midnight Mass* show his deep feeling for nature.

*Traits and Stories of the Irish Peasantry. Second Series. 1833.

Similar interpretations of Irish character, like the former rich in a spontaneous humour and in the natural flow of pathos. *The Poor Scholar*, a portrait from life, and *Tubber Derg, or the Holy Well*, with its "hero beggar," are two touching stories. *Wildgoose Lodge* is a tale of lawless revenge. The others, *e.g.*, *Dennis O'Shaughnessy going to Maynooth*, a comic story of a novice who falls in love, are of a humorous kind. These early stories record the author's actual experiences; their realism is almost over-faithful in detail, yet by no means free from caricature. [Complete, 3/6 ($1.50), 2/6 Routledge; 4 vols. illustrated, 14/- net Dent (each $1.50 Macmillan, *N.Y.*).]

Fardarougha, the Miser; or, the Convicts of Lisnamona. 1839.

A tragic study of the passion of avarice. Fardarougha has been compared with Balzac's Père Grandet. The emotional struggle between avarice and parental love occasions scenes of intense sorrow and gloom. The wife is notable among the author's Irishwomen. [1/-, 6d. Downey; 50c. Haverty, *N.Y.*]

Valentine McClutchy, the Irish Land Agent. 1845.

Written to expose the tyranny and rapacity of land agents, the evils of non-residence, the hypocrisy of canting attorneys who hang on to the landlord class, the violence of the Orange faction, and the partisanship of juries. Contains terrible scenes of eviction and the like, with many droll situations. [$1.50 Sadlier, *N.Y.*]

Art Maguire; or, The Broken Pledge. 1847.

A temperance story—the downward career of a man utterly ruined by drink. [15c. Sadlier, *N.Y.*]

*The Black Prophet; a Tale of the Irish Famine. 1847.

Written in time of famine, and a terrible record of an earlier visitation Carleton had himself passed through—a tragic testimony to the endurance and devotion of the Irish people. Particularly rich in female characters. [3/6 Lawrence & Bullen, 1899; $1.50 Sadlier, *N.Y.*]

The Emigrants of Ahadarra. 1847.

Singularly free from his wonted coarseness and faults of taste. Some of his bitterest scenes of sorrow and anguish are here, and pen portraits from the life, as the old patriarch and Dora McMahon, the Burkes, and the Hogans. [1/- Routledge; in *Works*, 10 vols. $15 Sadlier, *N.Y.*]

Willie Reilly and his Dear Colleen Bawn. 1855.

Founded on a popular legend of Lough Key, a view of Ireland in the days when the priests were persecuted and hunted. It is a more artificial story than the foregoing, with little of their spontaneity. [1/-, 6d. (40c.) Routledge, *N.Y.*]

GRIFFIN, GERALD [1803-40]. Tales of the Munster Festivals. 1827.

Racy and sympathetic stories of the Irish peasantry and the classes a little above them. [1/- Routledge; $1.50 Sadlier, *N.Y.*]

*The Collegians; or, The Colleen Bawn: a Tale of Garryowen. 1828.

Griffin is the novelist of the better class of Irish yeomen, and is very true and faithful as an interpreter of native character. The main part of this story is founded on fact—a poor girl is seduced and then forsaken for a wife of higher station. It is a richly imaginative story, full of varied character and of intense passion, tragic gloom alternating with gaiety and pathos. [3/6 Routledge; 1/-, 6d. Downey; 75c. Warne, *N.Y.*]

LEVER, CHARLES JAMES [1806-72]. *The Confessions of Harry Lorrequer. 1839-40.

Sketches and stories of garrison life, full of high spirits and jocularity, very Irish, very unreal. "All the pleasures of life are set before us; wit, wine, and women, fighting and loving, daring leaps, absurd hoaxes, mad Irishmen." An inimitable example of that once flourishing book—the rollicking novel. Thackeray christened the boisterous hero Harry Rollicker. [2 vols. 7/- ($3), 3/6 ($1.25), 2/-, 1/- net, 6d. Routledge, 3/6 net Downey, 2/- W. Scott; 2 vols. $5 Little & Brown, *Boston.*]

*Charles O'Malley, the Irish Dragoon. 1841.

A story of the Peninsular War (1808-14); a medley of boisterous fun, humorous character, love-making, and martial adventure, many being good stories redressed. The great war amid which these scenes are enacted, and the romantic countries and inhabitants of Portugal, Spain, and France, afford a great variety of scenery, of adventure, and of comic and tragic incident—the interest never flags for a moment. The humorous figure Major Monsoon is a real personage, who was actually present at occurrences that Lever could never otherwise have heard about. Baby Blake, the romping Irish girl, is another among divers sketches from life; Mickey Free, with his farcical peculiarities and droll repartee, is a good specimen of the Irish lower classes. [3/6 ($1.25), 2/-, 1/-, 6d., $3 Routledge; 2 vols. $5 Little & Brown, *Boston*. *Illustrated* by Rackham, 2/6 Nisbet ($1 Putnam, *N.Y.*), 1897.]

Jack Hinton. 1841.

An ingenious and diverting farrago of love-making, adventure, and rollicking humour. Full of portraits, *e.g.*, Curran, and people nearly as well known in their own day; Father Tom Loftus (sketched from Rev. Michael Comyns) is a not overdrawn portrait of the jolly Irish priest; Tipperary Joe, another humorous character from low life; Corny, O'Grady, Mrs. P. Rooney, etc., are all taken from life. The brogue is made excellent use of to enrich the witticisms, the dialogue is piquant and racy, high spirits animate every page. [3/6 ($1), 2/-, 1/-, 6d. Routledge; 3/6 net Downey; 2/- W. Scott; 1/- Cassell; 2 vols. $5 Little & Brown, *Boston;* 75c., 20c. Warne, *N.Y.*]

Tom Burke of Ours. 1844.

A similar story of Irish soldiers on service abroad, the Peninsular chapters founded largely on Napier's *History* of the war. Opens in Ireland, and incorporates the usual measure of Irish anecdote. The sketches from French life were based on Lever's own experiences. Napoleon's portrait is carefully drawn. [2 vols. 7/-, $3, 3/6 ($1.25), 2/-, 6d. Routledge, *N. Y.*; 2 vols. $5 Little & Brown, *Boston*; 75c. Caldwell, *Phila.*; 20c. Warne, *N. Y.*]

The O'Donoghue. 1845.

Portrays the decaying gentry at the time preceding the outbreak of 1798, when French emissaries were stirring up discontent, and the armament led by Hoche was in preparation. The selfish old chief of the O'Donoghues, brooding in his ruined tower over the lost glories of his house, the moody son tempted and betrayed by the detestable miscreants who made a traffic in conspiracy, are melancholy creatures of tragedy. The vain attempts of a rich Englishman to ameliorate the condition of his tenants produce a sad comedy; the young ladies provide love-making of a genteel romantic kind, and there is a plenteous flow of spontaneous Irish humour. [3/6 ($1.25), 1/-, 6d. Downey; $3 Routledge, *N. Y.*; 20c. Warne, *N. Y.*]

The Knight of Gwynne. 1847.

Written in Tyrol. A more thoughtful and serious study of Irish life and character, founded on his own experiences of life in Derry. The knight is an ideal picture of an Irish gentleman, courageous, loyal, high-minded, and chivalrous; supposed to be a portrait of the Knight of Kerry. [2 vols. 7/-, 1/-, 6d., $3 Routledge.]

Maurice Tiernay, the Soldier of Fortune. 1852.

A story of the Napoleonic campaigns, the French attempt on Ireland, etc. (1793-1809). [3/6 Routledge; $1 Harper, *N. Y.*; 20c. Munro, *N. Y.*]

*The Dodd Family Abroad. 1854.

Written in Italy. Designed on the plan of Smollett's *Humphry Clinker*, relating in a series of letters by the actors themselves the adventures on the Continent of a family whose heads are full of absurd notions as to the manners and customs of foreigners; and thus bringing out the character and foibles of each writer, and eliciting the peculiarities of the others. The Dodds are not altogether caricatures, but typify the prejudices, self-assertiveness, and ignorance of the British traveller. [2 vols. 7/- Routledge; $3 Routledge, *N. Y.*; $1.25 Harper, *N. Y.*; 2 parts, 40c. Munro, *N. Y.*]

Con Cregan. 1854.

A picaresque novel, actually suggested by a reading of *Gil Blas* in a Spanish translation; as fresh and vigorous as his early tales, and, being published anonymously, was attributed to a new and formidable rival of Lever's, whose contemporaneous book, *The Daltons*, was compared with it very unfavourably. [3/6, 1/-, 6d., $3, $1 Routledge.]

*Davenport Dunn. 1859.

The astonishing histories of two adventurers. Dunn, an Irish rogue, a huge financial swindler, whose operations involve the fortunes of princes, and whose daily life is an incessant alternation of luxurious indulgence and rapid achievement; the other a "leg," whose sporting cheats are equally vast, and who eventually knocks his rival on the head. [2 vols. 7/-, $3 Routledge; 20c. Munro, *N. Y.*]

One of Them. 1861.

Interesting for its autobiographical material. Describes his Irish experiences, and then shifts to Florence, with scenes of diplomatic life, and a good deal of sensational incident. [3/6, $3 Routledge ; 50c. Harper, *N. Y.* ; 20c. Munro, *N. Y.*]

Sir Brooke Fosbrooke. 1866.

Reproduces much of the humour and frolic of his earlier tales, the mess-room scene in the officers' quarters at Dublin, with which the drama opens, recalling the sprightly comedy of *Harry Lorrequer*. The vigorous story that follows contains much more serious characterisation and portraiture of real life than the early books. [3/6 Routledge ; 50c. Harper, *N. Y.* ; 20c. Munro, *N. Y.*]

The Bramleighs of Bishop's Folly. 1868.

The Bramleighs are a family of rich parvenus, whose miscellaneous members are divided into three camps, one headed by an exclusive lady, an earl's daughter, who has married for money ; another composed of Col. Bramleigh and his set, who fight by fair means and foul against a French pretender to the estates ; and a third composed of three honourable and straightforward younger people, who form the peace party. The attack and repulse of the claimant cause much tragi-comedy, and bring out forcibly the heterogeneous characters of the family. [3/6, $3 Routledge ; 50c. Harper, *N. Y.* ; 20c. Munro, *N. Y.*]

That Boy o' Norcott's. 1869.

A lively story, full of striking characters of a very various and very theatrical type. The hero enters the business house of a Jew, and loves his master's daughter ; is sent by her on a mission to Hungary, falls in with the inamorata of his father, just as she is widowed. Altogether a varied chronicle of romantic events which serve to bring out the qualities of the characters. [3/6 Routledge ; 25c. Harper, *N. Y.* ; 20c. Munro, *N. Y.*]

Lord Kilgobbin. 1872.

Pictures of a Bohemian and thoroughly Irish section of Society. Kilgobbin is a well-nigh ruined squireen, one of James II.'s unrecognised peers, a reckless, cheerful Hibernian ; Atlee is a characteristic hero of Lever's, a fellow of boundless ability, versatile, ambitious, and a bit of a charlatan, who makes himself a career in spite of obstacles ; the heroine, half-Irish daughter of a Greek prince and adventurer, is another of those all-conquering beauties, around whom Fenians, soldiers, politicians, and Vice-Regal officials gather as lovers. [3/6, $3 Routledge ; $1 Harper, *N. Y.* ; 20c. Munro, *N. Y.*]

Gerald Fitzgerald the Chevalier. 1899.

A novel of adventure, relating the fortunes of a legitimate son of the Young Pretender. He is recognised as a claimant to the English Crown, comes in contact with many interesting celebrities, Mirabeau, Alfieri, Madame Roland, etc., and meets with many extraordinary incidents. Published twenty-seven years after Lever's death. [6/- Downey ; $1.50 New Amsterdam Book Co., *N. Y.* ; 40c. Harper, *N. Y.*]

LOVER, SAMUEL [1797-1868]. Rory O'More. 1837.

A spirited story of the Irish Rebellion of 1798 ; a serious and truthful delineation of Irish manners and temperament, but the author's bent was irresistibly towards broad comedy. [1/-, 6d. Downey, 1895 ; $1.25, $1 Routledge.]

Handy Andy. 1842-43.

Sketches of Irish life, and scenes of noisy facetiousness, the hero of which is a simple-minded, awkward-handed young native engaged as gentleman's servant ; his mistakes and misadventures are very funny. [2/-, 1/- Cassell ; 2/- W. Scott ;

1/-, 6d. Downey ; 1/- net, 6d., $1.25, $1, 50c. Routledge ; *illustrated* by *H. M. Brock, 3/6 ($1.50) Macmillan, 1896.]

Legends and Stories of Ireland. 1844.

Racy stories, full of indigenous humour. [2/6, 2/-, 6d. Ward & Lock ; $1.50 Sadlier, *N.Y.*]

MAGINN, WILLIAM [1794-1842]. Miscellaneous Works—Prose and Verse ; ed. R. W. Montagu. 1885.

Chiefly facetious miscellanies composed on the same plan as the *Noctes Ambrosianæ*, as, *e.g.*, the *Memoirs* and the *Maxims of Morgan O'Doherty*. There are short stories also, *e.g.*, *The Man in the Bell*, *Bob Burke's Duel with Ensign Brady*, and **A Story without a Tail*. [2 vols. 24/- Low ; $9.60 Scribner, *N.Y.*]

XVI. IRISH FICTION, 1850-1875.

KEARY, ANNIE MARIA [1825-79]. Janet's Home. 1863.

An uneventful story of home life, its joys and sorrows, daily hopes and cares ; with delicate drawing of average characters in the family of a poor tutor who married a well-born girl. [3/6 ($1) Macmillan.]

Oldbury. 1869.

Resembles *Cranford* in its delineations of character and manners in a small country town. An Evangelical clergyman, amiable, but narrow-minded and lacking in moral fibre, is domineered over by the female leader of the serious party in Oldbury, is tried by the loss of his wife, and finds his religion not adequate as a source of comfort ; Mrs. Cutwidge, an egotistic woman, who believes herself an agent of Providence ; the quaint, tender-hearted old maid, Mrs. Berry, are the other chief persons. Plot deals with the troubles of an innocent family, one of whose members is a convict, and the pathos of a girl's love when she fears the shame that will take her lover from her. 3/6 ($1.75) Macmillan.]

*Castle Daly. 1875.

Irish life fifty years ago at the time of the famine and the Smith O'Brien insurrection. The plot deals with many romantic and tragic vicissitudes, and furnishes views of the starving peasantry, and their squalid but contented existence, and of the landowning classes. The Dalys are half English ; Mr. Daly, who is shot in mistake for an agent, is beloved of his tenantry ; one son joins in the rising, another, educated at Eton and prejudiced in favour of England, is ultimately converted to Home Rule. There are other English and Irish types (the nationalist O'Donnell being probably a portrait) ; also descriptions of scenery in Galway and Connemara. [3/6 Macmillan ; $1.25, $1 Porter, *Phila.*]

A York and Lancaster Rose. 1876.

[3/6 ($1) Macmillan.]

LE FANU, J. SHERIDAN. The House by the Churchyard. 1863.

A sensational story with a mystery-plot based on a murder. Black Dillon, a sinister and expert ruffian, is a prominent figure of a melodramatic stamp. There are scenes of social life among officers and their families settled in a little village outside Dublin. [2/- Macmillan.]

*Uncle Silas ; a Tale of Bartram Haugh. 1864.

An uncanny story of villainy and mystery. The heroine is the ward of her uncle Silas, a mysterious and maleficent old man who schemes to marry her to

her profligate cousin and to get hold of her money. Fair means failing, a fiendish plot is devised, into which, however, one of the accomplices, a wicked French governess, falls a victim. Good triumphs eventually, and the heroine is recompensed by a happy marriage. [2/- Macmillan; 40c. Harper, *N.Y.*]

In a Glass Darkly. 1872.

Five tales from the diary of a neuropathic doctor, a very banquet of horrors. In the first a clergyman is haunted by a demoniacal visitor in the shape of a black monkey, which finally drives him to suicide. The author dips into Swedenborgianism and gives a study of Vampires of the Moravian, not the African, variety. The other stories are about gruesome apparitions, trances, and other sensational themes, somewhat resembling Poe's tales. [4/- Macmillan.]

Trench, W. Stewart. Ierne. 1871.

A study of agrarian crime in Ireland, in which the author uses much of the knowledge he had obtained in his researches while writing a history of the nation, which he refrained from publishing owing to the feeling occasioned by the controversy over the Irish Land Bill. He endeavours, by a careful consideration of the temperament of the people, to show the causes of the obstinate resistance by the Irish to measures undertaken for their benefit, and to show the method of cure. [*o.p.*; 2 vols. Longman.]

XVII. IRISH FICTION, 1875 TO PRESENT DAY.

Barlow, Jane [b. 1860]. *Irish Idylls. 1892.

These and the following are chiefly detached sketches of life among the poor cottars and of the scenery of a moorland hamlet in Connaught, rendering with sober truthfulness the traits and emotions of these people of restricted life but large imagination, oppressed with poverty, but full of hope, deeply religious and trustful in Providence. Widow M'Gurk, Ody Rafferty, Mrs. Kilfoyle and Father Rooney are already familiar figures. The sadness of the picture is lightened by the sensitive eye which sees the dignity of poverty and the goodness and charity that may dwell in lowly hearts. [6/- Hodder ($2 Dodd & Mead, *N.Y.*).]

Kerrigan's Quality. 1893.

Similar sketches of the comedy and suffering of the poorest peasantry connected by a slight plot, the strange and dramatic chain of circumstances by which a girl learned the dreadful fate of her missing lover. Most of the humour arises out of the judgments passed by village gossips on their pet aversion Kerrigan, an enriched peasant returned from Australia, who has hospitably entertained a family of quality. [6/- Hodder ($1.25 Dodd & Mead, *N.Y.*).]

Strangers at Lisconnel. 1895.

Genial stories about Bogland, adding some fresh characters to those introduced in *Irish Idylls;* the most delightful of the strangers is the poor old hedge-schoolmaster, Mr. Polymathers. [6/- Hodder.]

Maureen's Fairing; and other Stories. 1895.

Eight little stories, all but one sketches of life in Ballyhoy, a more genial place than Lisconnel. [2/6 net Dent ($1.25 Dodd & Mead, *N.Y.*).]

Mrs. Martin's Company; and other Stories. 1896.

Seven stories, of a light and humorous kind chiefly, very tender in their sketching of poor, good-hearted people. Mrs. Martin is a devout old soul living in a remote spot, to whom a sort of latter-day miracle happens, quite credibly of course, and the result is she gets no lack of company to cheer her loneliness. *A Very Light Railway* is a touching sketch of child life. *A Case of Conscience* is a police court comedy. [2/6 net Dent (75c. Macmillan, *N.Y.*).]

A Creel of Irish Stories. 1897.

The first and longest, *The Keys of the Jest*, shows how a myth grows up in a child's mind. The sketch of the little girl and the household of broken-down gentry is tenderly drawn. *The Snakes and Norah* is a little tragi-comedy of a peasant girl's temptation and the monster evoked by remorse. *Three Pint Measures* is a comic sketch of low life; and *A Proud Woman* is a humorous character sketch of an old Irish woman, a poor huckster with the pride of a duchess. There are half a dozen similar sketches. 6/- Methuen ($1.25 Dodd & Mead, *N.Y.*).]

From the East unto the West. 1898.

More stories about the Lisconnel folk, and some Oriental tales. *The Puzzle of Jarbek* is a good example of her story-telling, a comic though fearsome adventure with a lion in the desert. Some of the Arabs curiously resemble Irish cottars. [6/- Methuen.]

From the Land of the Shamrock. 1901.

Another collection of delicate interpretations of Irish character in the form of brief anecdotes, reproducing the fatalism and the poetry so deeply rooted in the Celtic peasant. As usual those that portray low life are far superior in sincerity and in art to such as deal with higher-class folk. [6/- Methuen.]

BODKIN, MATTHIAS M'DONNELL [b. 1850]. Lord Edward Fitzgerald. 1896.

A historical romance of the Irish Rebellion of 1798, and of the famous rebel, from the point of view of a Home Ruler. [6/- Chapman.]

The Rebels. 1899.

A fiercely Nationalist view of the '98, with Lord Edward Fitzgerald as hero and the rebel leaders painted in as heroic as their adversaries are in despicable colours. [6/- Ward & Lock.]

BULLOCK, SHAN F. [b. 1865]. Ring o' Rushes. 1897.

Brief sketches of real life among the peasants, with humour and pathos arising spontaneously out of the incidents. *His Magnificence* describes the return of an enriched peasant to his native village, where he means to show off his grandeur, but is deservedly humbled by a poor woman. *Her Soger Boy* is the story of a mother's innocent fraud and her soldier lad's savage retaliation. *Rogue Bartley* masquerades as a man of property and "spoils the Egyptians". [2/-, 1/6 Ward & Lock; $1 Stone, *Chicago*.]

The Barrys. 1899.

Contains graphic descriptions of life in northern Ireland and its strange conditions, with minute studies of contrasted character. Frank Barry, the most living of these, is one of those emotional natures that seem capable of loving, sincerely and in a way faithfully, two women at once; his character is thrown into relief against the sterling qualities of the peasant. [6/- Harper; $1.25 Doubleday, *N.Y.*]

Irish Pastorals. 1901.

Sketches of peasant life, conveying a very strong impression to the sternness and harshness of the labourer's lot. All are warm with sympathy and patriotic fervour. [6/- Richards.]

CROKER, *Mrs.* B. M. [*née* Sheppard]. Proper Pride. 1882.

An Anglo-Indian story, written to amuse, with some delineation both of European manners and character and of the natives. [2/- Ward & Downey; 10c. Munro, *N.Y.*]

Diana Barrington. 1888.

Anglo-Indian life in a military station; the story draws on the authoress's intimacy with Irish character as well as her sympathetic knowledge of the Indian native. [3/6 Chatto; 35c. Fenno, *N.Y.*; 20c. Munro, *N.Y.*]

Two Masters. 1890.

A romantic tale, with chapters both grave and comic. The scene shifts from London to the Highland mansion of a parvenu family, and thence to a decayed Irish home. [3/6, 2/- Chatto; 50c. Lippincott, *Phila.*]

Interference. 1891.

Opens in Ireland and closes in an Indian hill-station. Largely a story of calamities falling on the good characters through the agency of the evil-doers. [3/6, 2/- Chatto; 50c. Lippincott, *Phila.*]

A Third Person. 1894.

A love affair crossed by a flirtation. Scene: a provincial town. Contains an amusing sexagenarian lady. [3/6, 2/- Chatto; $1, 50c. Lippincott, *Phila.*]

Mr. Jervis; a Romance of the Indian Hills. 1894.

The comedy of Anglo-Indian social life; contains a pathetic portrait of a renegade Englishwoman who succumbed to the trials of the Mutiny. [3/6, 2/- Chatto; $1, 50c. Lippincott, *Phila.*]

*Village Tales and Jungle Tragedies. 1894.

Stories of native life in India, kindly in spirit and intimate in their realism. *A Free-will Offering* is a tiger story elevated to tragedy by the self-devotion of a native whose kin have been devoured, and who lures the man-eater to the rifles. In *The Betrayal of Shere Bahadur* a villainous rajah outwits an Englishman by sacrificing a centenarian elephant. [3/6, 2/- Chatto.]

In the Kingdom of Kerry. 1896.

Seven sketchy little stories of poor folk, written in a light and merry style. [3/6 Chatto.]

*Beyond the Pale. 1897.

A light and amusing novel of country life in Ireland, sketching the traits of the peasants and the broken-down gentry, without going very deeply into the peculiarities of the Irish temperament, or throwing much light on the causes of Irish troubles. The plot is romantic: a millionaire's son loves a poor girl, whom misfortunes have put beyond the pale of Society, but she is in reality the sole representative of the noble family whose house and lands now belong to the millionaire. [3/6 Chatto; $1.25 Fenno, *N.Y.*]

Terence. 1899.

A very similar story, though the plot is inverted, a rich Australian girl loving the ruined heir of the once princely house of Desmond. Contains exciting episodes, piquant sketches of country life, and of social relations at an anglers' inn; with comedy of a broad and sometimes vulgar kind, turning on jealousy and scandal-making. [3/6 Chatto; $1.25 Buckles, *N.Y.*]

Angel. 1901.

An Anglo-Indian love-tale, with an engaging sketch of character in the heroine, a wayward and passionate girl; some rather masculine traits combined with real womanliness give her a piquant charm. [6/- Methuen.]

CROMMELIN, MAY DE LA CHEROIS. Orange Lily. 1879.

A love story of a girl and an Irish cottager's son who has to struggle with the difficulties of an inferior social station; the interest depends on the working out of these two characters and on the sketches of minor characters—the ladies of the hall, the loud-voiced but kind-hearted stepmother, and bluff and honest "big John," another lover. [2/- Routledge; 10c. Harper, *N.Y.*]

CROTTIE, JULIA M. Neighbours; or, Annals of a Dull Town. 1900.

Studies of unsophisticated people in Munster, renderings of their peculiar wit and humour, of their gloom and superstition. Some of the tales are very sad, some grotesque or uncanny, some are mirthful. [6/- Unwin.]

*The Lost Land. 1901.

"A Tale of a Cromwellian-Irish Town, being the autobiography of Miss Annita Lombard, 1780-97." The story of this small town in Munster and of the Lombard family is a sort of impassioned summary of Irish history, and an indictment of Anglo-Saxon ascendancy, throwing strong light on the feelings and political conditions that made the history of the last decade in the 18th century. The loss of a much-loved mother, the fruitless patriotism of a brother, the heroine's own disappointed hopes of her country's resurrection, are parts of a sombre story. [6/- Unwin.]

DOWNEY, EDMUND ["F. M. Allen"; b. 1856]. Anchor-Watch Yarns. 1884.

Through Green Glasses. 1887.

From the Green Bag. 1889.

Character sketches, the last of a set of old sea-dogs, mostly Irish; and their favourite yarns. [(1) 2/6 Downey; (2) 2/6 Downey; (3) 6d. Downey.]

ESLER, ERMINDA [*née* Rentoul]. The Way of Transgressors. 1890.

A long novel of family life and character-development in a variety of phases. In the early chapters, class prejudice in country Society, and the effect of culture above her station on a girl's character, are the chief motives; then more people and wider interests come into the story. [6/- Low.]

*The Way They Loved at Grimpat. 1894.

Little comedies and tragedies in the lives of village girls in an unknown English hamlet, told in a simple manner, with refined realism and no dialect. [3/6 Low.]

'Mid Green Pastures. 1895.

More about the Grimpat people; slight stories and character-sketches of humble folk, containing several types of what is best in human nature, *e.g.*, *Jamie Myles* and *Miss Chrissie's Protégé*. *The Idealist* is a village authoress. [2/- Low.]

A Maid of the Manse. 1895.

Idyllic sketches of country life in Ireland, and some presentations of character. [3/6 Low.]

The Wardlaws. 1896.

A grave domestic story, worked out on the basis of character, laid in an Irish rural district. [6/- Smith & Elder.]

FALY, PATRICK C. Ninety-Eight. 1897.

A sensational romance of the Irish Rebellion of 1798; ostensibly the recollections of an Irish colonel in the French service, who had been through that sanguinary period. [2/- Downey.]

"FRANCIS, M. E." *Vide* A. IX. : English Fiction.

GWYNN, STEPHEN. The Old Knowledge. 1901.

A well-written book, though not quite a successful novel. Attempts to combine two elements, a modern love-story in a Donegal setting (the author has written an excellent topographical work on Donegal), and the character and visionary ideas of a Celtic seer. The study of folklore and mysticism is interesting. [6/- ($1.50) Macmillan.]

HARTLEY, *Mrs.* MAY ["May Laffan"]. *Hogan, M.P. 1876.

A discursive and garrulous novel of Catholic Society in Dublin and the country, reflecting the social currents that underlie political movements. Hogan is a struggling barrister, ambitious and energetic, but not particularly scrupulous. He gets into Parliament in an underhand way, runs a brief course of prosperity, then fails ignominiously. Characters numerous and representative, but few are conceived so as to appeal to the sympathies; yet their social manœuvres, petty intrigues, ambitions, gossip, and scandal are often diverting. Reads almost like a curious observer's reminiscences. [3/6 Macmillan; 20c. Munro, *N.Y.*]

Christie Carew. 1880.

Irish people and Irish Society described with friendly humour and close acquaintance with the national traits and manners, shown particularly in the secular rivalry of the adherents to the respective churches. [2/- Macmillan; 25c. Munro, *N.Y.*]

Ismay's Children. 1887.

A conscientious study of many classes of Irish people, the scene being laid amid the squalid and mournful wilds of County Cork. [2/- ($1, 50c.) Macmillan.]

HINKSON, H. A. Up for the Green. 1898.

One of the numerous romances that commemorated the centenary of the Irish Rebellion of 1798; a vigorous narrative that reviews the camp-life of both sides. [6/- Lawrence & Bullen.]

The King's Deputy. 1899.

Adventures of a young man from Galway in the Irish capital late in the 18th century, duels, love-making and serio-comic scenes at the court of the Viceroy, who cuts out the hero and gives his title to the book. [6/- Lawrence & Bullen.]

HOBHOUSE, VIOLET. Warp and Weft. 1899.

A conscientious rendering of homely aspects of life in Antrim. [3/6 Skeffington.]

HUNGERFORD, *Mrs.* MARGARET [*née* Hamilton; 1855-97]. Molly Bawn. 1878.

A love tale of a tender but frivolous and petulant Irish girl, who flirts and arouses her lover's jealousy, and who offends against the conventions in all innocence. A gay and witty story, spiced with slang and touched with pathos. [2/6, 2/- Smith & Elder; 50c., 25c. Lippincott, *Phila.*]

Airy Fairy Lilian. 1879.

A light novel of country Society in England; frivolous, slangy, and smart; with pleasant characters, an engaging heroine, happy love affairs, and sparkling dialogue. [2/6, 2/- Smith & Elder; 50c., 25c. Lippincott, *Phila.*]

LAWLESS, *Hon.* EMILY. Hurrish; a Study. 1886.

An impressive picture of the half-barbarous peasantry on the Atlantic shore, sympathetic in its rendering of their sombre and imaginative temperament. Hurrish is a generous, lofty and appealing type of primitive manhood. [6/- Methuen; 25c. Harper, *N.Y.*]

Major Lawrence, F.L.S. 1887.

Chiefly a character-portrait of a simple-minded and great-hearted gentleman. [6/- Murray ; $1, 30c. Holt, *N.Y.*]

*With Essex in Ireland. 1890.

A journal of the expedition of Lord Essex to suppress the rebellion in Tyrone, supposed to be written by his secretary. As in *Esmond*, the contemporary language and modes of thought are reproduced. The narrative is based on historical documents, presents a vivid picture of the miserable state of Ireland, and recounts day by day the ambushes, battles, and skirmishes that beset the progress of the expedition. On the whole, a mournful and terrible narrative, rising at times to a poetic intensity, as in the supernatural episodes. Essex is the dominant character. Period, 1599. [7/6 Smith & Elder ; $1, 50c. Lovell, *N.Y.*]

*Grania ; the Story of an Island. 1892.

A cluster of barren, melancholy isles off the Galway coast, peopled by a primitive race of fishermen, whose dreamy and humorous character, with its strain of gloom, is delineated with deep sympathy—this is the stage on which is played out a tragedy, the actors being a pure and lofty fisher girl, a true child of Nature, her saintly sister, and the lover, typically Irish in his goodness and in his vices. A very pathetic story, worked out with patient care. [2/6 Smith & Elder ; $1, 50c. Macmillan, *N.Y.*]

*Maelcho ; a 16th Century Narrative. 1894.

A scholarly and vivid account of the natives beyond the Pale, and their struggles with the English in the times of the Desmonds (Tudor period), the story of English cruelties being fully emphasised. The whole narrative is unutterably melancholy. [6/- Methuen ; $1.50 Appleton, *N.Y.*]

Traits and Confidences. 1898.

Detached tales and sketches of character, places, and scenery, with some historical matter towards the end. [6/- Methuen.]

Lipsett, Caldwell. Where the Atlantic Meets the Land. 1896.

Short sketches of the Donegal peasantry, passionate and childish beings, in whose undisciplined natures tragic and humorous elements are close neighbours. [3/6 net Lane ; $1 Roberts, *Boston.*]

"Lyall Edna" [Ada Helen Bayly]. *Vide* A. IX.: English Fiction.

M'Carthy, Justin [b. 1830]. The Waterdale Neighbours. 1867.

A novel of character—the contrasted life-story of two men, one a manly and upright worker, the other a political turncoat, a Chartist who joins the Tories for the sake of persoual success and, when ruin stares him in the face, commits an act of treachery that is quickly followed by retribution. The wife of the latter—"a sugar-plum" the author calls her—forms another contrast with high-souled Myra. [3/6, 2/- Chatto.]

A Fair Saxon. 1873.

The fair Saxon's lover is an Irish M.P., whose chivalry leads him into embarrassing entanglements with the Fenians, and brings his political career to an abrupt close. Dashing and incisive sketches of men and women, often satirical, are the prominent feature of the book. [3/6, 2/- Chatto ; $1 Sheldon, *N.Y.*]

Dear Lady Disdain. 1875.

"A free, friendly, half-boyish sort of nature, which seemed to turn with impatience and even contempt from sentimentalisms and love-making"—such is

the heroine, and there are other fresh and attractive characters, as well as sundry eccentrics. The plot moves on with little complication to the happy conclusion. [3/6, 2/- Chatto ; $1 Sheldon, *N.Y.*]

M'Ilroy, Archibald. When Lint was in the Bell. 1897.

By Lone Craig-Linnie Burn. 1900.

Two series of local stories of the Scoto-Irish folk of Ulster, the chat of village gossips, character-sketches of doctor, minister, agent, and inn-keeper, quaint blends of Scotch and Irish traits. Most of the tales are of an idyllic kind. [(1) 2/6 M'Caw, *Belfast ;* (2) 2/6 Unwin.]

MacManus, Seumas. In Chimney Corners. 1899.

Irish folk-tales, artistically rendered, strong in native qualities and humour. [6/- Harper ; $1.50 net Doubleday, *N.Y.*]

Through the Turf Smoke. 1899.

Irish peasant stories. [75c. Doubleday, *N.Y.*]

Little Indabas [pub. *sub nom.* J. Mac.]. 1900.

Little tales setting forth the divergencies of race and the character of the Boers and the natives. [2/-, 1/6 Unwin.]

Macnamara, Lewis. Blind Larry : Irish Idylls. 1897.

Artless records of life among the very poor in the west of Ireland, the fruit of kindly observation and, obviously, essays in the *Thrums* style. Larry is a poor blind fiddler, whose one joy in life is his son, and he turns out a reproach to his father. *Katty's Wedding* is a very Irish bit of farce, and *Mulligan's Revenge* expresses the vindictive passions of the Celt, an episode of jealousy and crime, alleviated at the close by penitence and reconciliation. [3/6 Jarrold.]

M'Nulty, Edward. Misther O'Ryan ; an Incident in the History of a Nation. 1894.

A story of moderate length, presenting a picture of real life in a small country town. O'Ryan, speaking a rich brogue, is a blethering political humbug, who starts a branch of the League and gets returned for the borough. The author's manner is strictly objective ; his people talk, but he says never a word, and so the scenes of agitation, boycott, and crime, and the pathetic passages of home life, are thoroughly natural. [3/6 ($1) Arnold.]

Mathew, Frank. *Vide* A. IX. : English Fiction.

Moore, Frank Frankfort. *Vide* A. IX. : English Fiction.

Moore, George. *Vide* A. IX. : English Fiction.

Mulholland, Rosa [*Lady* Gilbert]. Onora. 1900.

Onora is a daughter of poor parents, who goes into service at a farm, and is loved by one of the sons of her mistress, the courtship being chequered by various difficulties. A careful study of humble life, the pathos of which, and the sterling goodness of obscure people, are rendered with womanly sympathy. [3/6 Richards.]

O'Brien, William [b. 1852]. When We were Boys. 1890.

Written in gaol by an irreconcilable : a lively political story of Fenians and Nationalist agitation. [2/6 ($1) Longman.]

A Queen of Men ; a Romance of Ireland. 1898.

A highly coloured romance of a Queen of Connaught in the stormy years contemporary with Elizabeth's reign. [6/- Unwin.]

O'GRADY, STANDISH [b. 1846]. Red Hugh's Captivity. 1889.

A romance giving a vivid picture of social and political Ireland in the reign of Elizabeth. [6/- Ward & Downey.]

The Coming of Cuculain; a Romance of Ireland. 1894.

An imaginative romance of the heroic age of Ireland—a little history and a great deal of legend. [3/6 Methuen.]

Ulrick the Ready; or, the Chieftain's Last Rally. 1896.

A romance of the time of Philip III. of Spain's Armada (1602), presenting a graphic picture of the clan feuds, and of the general state of the country. [6/- Downey; $1.25 Dodd & Mead, *N.Y.*]

In the Wake of King James; or, Dun Randal on the Sea. 1896.

A romance of adventure dealing with the operations of the Jacobites in the years following James II.'s expulsion from Ireland (1690 onwards). [4/6 net Dent; $1.25 Lippincott, *Phila.*]

ORPEN, *Mrs.* Corrageen in '98; a Story of the Irish Rebellion. 1898.

Another of the centenary romances, written with sympathy for the Loyalists. A realistic description of the horrible features of the Irish Rebellion. [6/- Methuen; $1.50 New Amsterdam Book Co., *N.Y.*]

READE, AMOS. Norah Moriarty; or, Revelations of Modern Irish Life. 1886.

A romance, bound up with the story of the Land League, its rise at the advent of the Gladstone ministry in 1880, its rapid development, and the outrages and bitter sufferings endured by the victims. [*o.p.*; 2 vols. Blackwood.]

RYS, GRACE [*née* Little]. The Wooing of Sheila. 1901.

A fresh and simple idyll, with some touches of tragedy. The characters are farming people, small squires, servants, and labourers, and in their portrayal the authoress has seized much of the peculiar charm of the Irish temperament. [6/- Methuen.]

SOMERVILLE, E. Œ., and "MARTIN ROSS". Some Experiences of an Irish R.M. 1899.

Sketches and anecdotes of squireens and peasants, and of life in the hunting-field, richly Hibernian both in language and in humour. Ostensibly the reminiscences of a stipendiary magistrate, they are obviously sketches from life. Many of the anecdotes are most laughable, the sporting tales inspired by the "intoxication of fox-hunting". [6/- ($1.50) Longman.]

TYNAN, KATHARINE [*Mrs.* Hinkson; b. 1861]. The Dear Irish Girl. 1899.

A portrait-study of a captivating girl, and a sentimental love story of middle-class society. [6/- Smith & Elder.]

She Walks in Beauty. 1899.

The love romance, chequered but happily ended, of three charming Irish girls. [6/- Smith & Elder; $1.50 M'Clurg, *Chicago.*]

A Daughter of the Fields. 1900.

Another gracious Irish girl. Well educated and brought up to a refined and easy life, she applies herself to the drudgery of farm work rather than desert her toiling mother; but the novelist finds her a husband and a more fortunate lot. [6/- Smith & Elder.]

That Sweet Enemy. 1901.

A sentimental story of two Irish girls, children of a decayed house; their love affairs, the hindrances to their happiness, and the matrimonial *dénouement*.

YEATS, WILLIAM BUTLER [b. 1865]. The Celtic Twilight. 1895.

"Men and women, dhouls and faeries": a collection of Irish folk-tales of mystery and wonder by an apostle of the Celtic Renaissance. [3/6 Lawrence & Bullen ($1.25 Macmillan, *N.Y.*).]

The Secret Rose. 1897.

A series of fairy-tales and folk-tales, original or clothed in a new imaginative form, relating to both mediæval and modern times, and together making a sort of gospel of Celtic mysticism in its latest phase. Written in exquisite prose. [6/- net Lawrence & Bullen; $2 Dodd & Mead, *N.Y.*]

XVIII. COLONIAL FICTION: (*a*) BRITISH COLONIES IN AFRICA.

BRYDEN, HENRY ANDERSON [b. 1854]. Tales of South Africa. 1896.

Miscellaneous tales about Dutch, English, Bushmans, and others; truthful in local colouring, and with a sporting flavour. [3/6 Constable.]

An Exiled Scot: Passages in the Life of Ranald Cameron. 1899.

Adventures of a Jacobite refugee in the neighbourhood of Capetown. Overflows with incident, perils among savages, etc.; the picture of life among the Dutch colonists is carefully drawn. [6/- Chatto; $1.50 New Amsterdam Book Co., *N.Y.*]

From Veldt Camp-Fires: Stories of South Africa. 1900.

The rough adventurous life of the Boers on the veldt, wild experiences among Kaffirs and bushmen, sketched by one who has lived in the country. [3/6 Hurst & Blackett.]

GLANVILLE, ERNEST. Max Thornton. 1901.

A story of the Boer War, based on intimate knowledge of the localities and the people, native and European, concerned. The hero is engaged as a scout in many exciting, though minor, episodes of the conflict. The author has published numerous other stories of South African adventure, *e.g.*, *Among the Cape Kaffirs*, 1/- Sonnenschein, 1887; *The Fossicker* (a good Mashonaland romance), 2/- Chatto, 1891; *A Fair Colonist*, 2/-, *id.*, 1894; *Kloof Yarns*, 1/-, *id.*, 1896; *Tales from the Veld*, 3/6, *id.*, 1897; *The Kloof Bride*, 3/6 Methuen, 1898; *The Despatch Rider*, 6/-, *id.*, 1900.

HOWARTH, ANNA. Katrina; a Tale of the Karoo. 1898.

A story of domestic life in South Africa. Katrina is a Dutch peasant girl. [6/- Smith & Elder.]

Sword and Assegai. 1899.

Adventures during the Kaffir wars of the years 1834-51, based on history and local knowledge. [6/- Smith & Elder.]

MARMAN, BASIL. A Daughter of the Veldt. 1901.

A biographical novel covering twenty-five years of a young woman's life, and presenting a realistic picture of semi-civilised life in South Africa. Boers and Britons, black sheep and white, the former predominating, are portrayed impartially, and many strikingly individual characters are to be found among them. There are several "strong" scenes, handled rather freely.

MITFORD, BERTRAM. A Romance of the Cape Frontier. 1891.

The first of a long series of narratives of adventure among the savages and wild beasts of S. Africa, usually concerned with such eventful periods as those of the Zulu, Matabele and Boer wars, and using English colonists and soldiers, Dutch, Kaffirs, Zulus, etc., for the *dramatis personæ*. A romantic love tale runs through these pictures of wild life, warfare, and scenery. [3/6 Heinemann.]

'Tween Snow and Fire. 1892.

Adventures in frontier warfare with Kaffirs, mixed up with an unedifying story of an illicit intrigue. [3/6 Heinemann; 75c., 50c. Cassell, *N.Y.*]

The Gun Runner; a Romance of Zululand. 1893.

[3/6 Chatto; $1.25 Fenno, *N.Y.*]

The Luck of Gerard Ridgeley; a Tale of the Zulu Border. 1893.

[3/6 Chatto.]

The King's Assegai; a Matabele Story. 1894.

[3/6 Chatto; $1.25, 50c. Fenno, *N.Y.*]

The Sign of the Spider; an Episode. 1896.

All these four are stories of fighting with African savages and love-making among Europeans. [3/6 Methuen; $1.25 Dodd & Mead, *N.Y.*]

The Induna's Wife. 1898.

The wars of the great heroes of Zululand, Dingaan and Umzilikazi, with the Boers. [3/6 White.]

Aletta; a Tale of the Boer Invasion. 1900.

A sensational story of an Englishman married to a Boer girl, portraying the Boer at home in a much more favourable light than is usual. [3/6 White.]

SCHREINER, OLIVE [*Mrs.* Cronwright; "Ralph Iron"].

*The Story of an African Farm. 1883.

A very unconventional story. Amid the solitary plains of S. Africa, on an ostrich farm, a group of singular and striking characters have to work out for themselves the urgent problems of religion, of sex, and of woman's mission. An unhappy story, semi-autobiographical, the plaintive utterance of a lonely soul puzzled by the riddle of the universe. Very outspoken in its criticisms of life and aspirations towards a new order. [3/6 Hutchinson; 60c. Roberts, *Boston.*]

Trooper Peter Halket of Mashonaland. 1897.

A tract on the black and white problem of South Africa, in which Jesus Christ, coming in the flesh to Mashonaland, is the principal spokesman. [2/6 Unwin; $1.25 Roberts, *Boston.*]

WERNER, *Miss* A. The Captain of the Locusts. 1899.

Stories of European and native life in Zambesi and Natal. [2/-, 1/6 Unwin.]

Chapenga's White Man. 1901.

A careful study of the growth of a little savage from Central Africa into a capable and trustworthy man. The tale is somewhat goody, but Chapenga is a real character, and whether as scapegrace or as a reformed young man engages sympathy. [3/6 Chatto.]

XVIII. COLONIAL FICTION: (*b*) BRITISH COLONIES IN AMERICA.

"CONNOR, RALPH" [*Rev.* Charles W. Gordon]. Black Rock. 1898.

A tale of the Selkirks. [6/- Hodder; $1.25 Revell, *N.Y.*]

The Sky Pilot; a Tale of the Foot Hills. 1899.

The Sky Pilot is a saintly young evangelist, who converts the turbulent ranchers in a little frontier village of the Rockies, and then dies. Sketches of cowboy life and character, and of the mountains and the prairies. [6/- Hodder; $1.25 Revell, *N.Y.*]

COTES, *Mrs.* EVERARD [Sarah Jeannette Duncan; b. 1861]. A Social Departure; how Orthodocia and I went round the World by Ourselves. 1890.

The first of a series of travel books and social sketches in which the Old World is shown as it appears to Transatlantic eyes. Relates the unconventional journey of two unprotected girls from America through Japan, India, Egypt, etc. [7/6 Chatto; $1.75 Appleton, *N.Y.*]

An American Girl in London. 1891.

The pilgrimage through typical English scenes of a humorous girl, who constantly compares British conventionality with American freedom. The piquancy of her comments on British manners and customs is derived as much from her naïve misunderstandings as from the revelation of Transatlantic ways of thinking. [7/6 Chatto; $1.50 Appleton, *N.Y.*]

*His Honour and a Lady. 1896.

The comedy of Anglo-Indian social and official life, set out with smart dialogue and commentary. One Lieutenant-Governor falls a martyr to his stubborn honesty, the next wins signal success because he is a consummate hypocrite. The latter's career is the object of the writer's satire, and his failure in love, where lay the only salvation for his character, is the nemesis. The chatter of officials' wives, the humours of class distinctions, the queer character of the Baboo, and his wonderful English, are noted by a caustic observer. [6/- Macmillan; $1.50 Appleton, *N.Y.*]

A Voyage of Consolation. 1898.

A sequel to *An American Girl in London*. Another *jeu-d'esprit* of Transatlantic travel, an American senator, his wife and daughter touring in Europe. [6/- Methuen; $1.50 Appleton, *N.Y.*]

The Path of a Star. 1899.

A somewhat graver treatment of life, though the main thing is still comedy and light satire. A group of characters in Calcutta are singularly contrasted; a beautiful young Salvationist, a brilliant actress, a society lady, and two Oxford friends; all of them fall in love with the wrong persons, and things arrive at an embarrassing *impasse* before the novelist thinks fit to clear it up. [6/- Methuen.]

DOUGALL, LILY [b. 1858]. Beggars All. 1891.

Preaches love for one's neighbour as the sole philosophy of human life. The leading characters are a little family of American ladies, in utter distress through disease and poverty. One of them, a modest and sensitive girl, answers a matrimonial advertisement and marries a man for the sake of her suffering relatives—a situation made more cruel by the discovery that the man is a thief. [3/6 ($1) Longmans.]

The Mormon Prophet. 1899.

An apologetic study of the career of the famous Joseph Smith, and a faithful picture of the Mormons at the height of their struggle. [6/- Black; $1.50 Appleton, *N.Y.*]

GORDON, GLANVILLE. Nootka: a Tale of Vancouver Island. 1899.

A story of adventure and love among the Indians and English outcasts in unexplored Canada. [6/- Sands.]

HALIBURTON, THOMAS CHANDLER [1797-1865]. *The Clockmaker. 1838-41.

"The Sayings and Doings of Sam Slick of Slickville." Sam has some traits of an American Sam Weller—he is a witty rogue, fond of abusing people, especially his own countrymen, slangy, conceited, knowing how to do everything better than anybody else, always ready for a "trade" or a piece of practical roguery, fervently believes in the union of English and Americans, and expounds the author's high Tory opinions. This and the following novels contain little plot, but no end of yarns, ludicrous fancies and shrewd saws. The book founded the school that has produced "Artemus Ward" and "Mark Twain". [2/-, 6d. Routledge; $1 Houghton, *Boston.*]

The Letter Bag of the *Great Western*. 1839.

Humorous sketches of Yankee manners and customs, in the form of letters supposed to be taken from the mail bag of a steam ship. [In his *Works*, 3 vols. $3.75 Routledge, *N.Y.*]

The Attaché; or, Sam Slick in England. 1843-4.

A satire on British manners and customs. [2/- Routledge; $1.25 Dick, *N.Y.*]

The Old Judge; or, Life in a Colony. 1849.

Sketches from life of people in Nova Scotia, in the shape of a tourist's narrative. The time referred to is that of the Canadian rebellion of 1837-38. The facetious effects are obtained by innumerable puns, jests, *double-ententes* and distorted spelling. [20c. Munro, *N.Y.*]

Wise Saws and Modern Instances. 1853.

A further collection of the doings and sayings of Sam Slick; a mingling of worldly wisdom, commercial smartness, and satire. [*o.p.*; $1.25 Dick, *N.Y.*]

Nature and Human Nature. 1855.

Professes to deal with the same subject as Juvenal, the whole life of man. Full of characteristic aphorisms. [*o.p.*; $1.25 Dick, *N.Y.*]

KIRBY, WILLIAM [b. 1817; *English by birth*]. The Golden Dog: a Romance of the Days of Louis Quatorze in Quebec. 1896.

The work of a poet and folk-lorist: a long historical romance, rich in local colour, and based on a legendary story of the early days of fur-trading. [$1.25 Knight, *Boston.*]

LIZARS, R. and K. M. Committed to His Charge. 1900.

A sketchy delineation of social life in an old-fashioned village in Canada. The aim of the authors is chiefly to satirise the ladies of the parish. [6/- Greening.]

MACKIE, JOHN [*Scot*; b. 1862]. The Devil's Playground. 1894.

A romance of love and adventure that culminates in the wildernesses of W. Canada; theme, two lovers parted and thrown together by fortune, but holdnig out to the end against the devil's temptations. Largely descriptive of scenery and of the wild life of settlers. [6/- Unwin; 75c. Stokes, *N.Y.*]

The Prodigal's Brother. 1899.

A story of adventure and love, dealing with the North-West Provinces at the time of Riel's rebellion in 1885. Local colour good, and episodes of fighting accurate, the writer having been an officer in the Canadian Mounted Police. [3/6 Jarrold.]

The Man Who Forgot. 1901.

This strange plot of a man's loss of memory is said to be founded on fact. His accident involves him in embarrassing situations, such as being taken by the detectives for a notorious dynamitard. Describes an ocean voyage and the eruption of Krakatoa.

M'LENNAN, WILLIAM [b. 1856] and JEAN N. M'ILWRAITH. The Span o' Life. 1899.

A tale of Louisbourg and Quebec, and of the 1745 Rebellion. The hero, Maxwell, is a real personage, and his adventures in the Jacobite rising in Scotland and afterwards in the great struggle with the French in Canada, are more or less founded on fact (1745-59). Not very accurate however. [6/- ($1.75) Harper.]

MONTAGNAC, NOËL DE. Negro Nobodies. 1900.

Peasant life in Jamaica, in a series of stories, conversations and scenes, blacks and whites being brought into unusual intimacy. [2/-, 1/6 Unwin.]

PARKER, GILBERT [b. 1862]. *Pierre and His People. 1892.

Stories of love and adventure, chiefly from the Hudson Bay Territory; a presentment of native character and of life in Northern Canada, by one who knows it intimately. Pierre is an unpleasant character, finely drawn. [6/- Methuen; $1.25 Macmillan, *N.Y.*]

The Translation of a Savage. 1894.

Describes the complications that ensue on an Englishman's marrying an Indian girl in Canada and sending her to his parents at home. [5/- Methuen; $1.25, 75c. Appleton, *N.Y.*]

The Trail of the Sword. 1895.

An historical romance of Canada early in the 18th century, full of valorous feats and thrilling adventures. An important episode is the disastrous attempt of Admiral Phips to capture Quebec from the French (1691). [6/- Methuen; $1, 50c. Appleton, *N.Y.*]

An Adventurer of the North. 1895.

"Being a continuation of the personal histories of *Pierre and his People*, and the last existing records of Pretty Pierre." [6/- Methuen; $1.25 Macmillan, *N.Y.*]

When Valmond Came to Pontiac. 1895.

A picturesque romance, with intimate studies of manners among the French inhabitants of a Canadian town. [6/- Methuen; $1.25 Macmillan, *N.Y.*]

The Seats of the Mighty. 1896.

A historical romance, embodying several chapters of the great struggle, culminating in the battle of Quebec, which dispossessed France and enthroned England in North America. Wolfe and other famous characters appear. [6/- Methuen; $1.50 Appleton, *N.Y.*]

The Pomp of the Lavilettes. 1897.

A Canadian village story. The chief motive of the plot is the progress of an incontinent man, and his penitence. [3/6 Methuen; $1.25 Lamson, *Boston.*]

*The Battle of the Strong; a Romance of Two Kingdoms. 1898.

Opens with the battle of Jersey and is continued into the great war between England and France at the close of the 18th century, with episodic glimpses of the Revolution and the Vendéan tragedy. The scene is chiefly in Jersey, sometimes in Brittany; the local colour is carefully studied, and the admixture of the Jersey patois may be compared with Cable's broken English. [6/- Methuen; $1.50 Houghton, *Boston.*]

The Lane that had no Turning; and Associated Tales. 1900.

Twenty-six stories and sketches of the author's compatriots, the French-Canadians, comic and tragic, melodramatic and grotesque, in their various motives. The first and longest is the story of a seigneur who is all but driven mad by an hereditary malady, and at length commits a murder. The principal figure however is his noble wife, who shields and fosters him to the last. [6/- Heinemann; $1.50 Doubleday, *N. Y.*]

The Right of Way; being the Story of Charley Steele and Another. 1901.

The most striking of many romantic episodes is the absolutely new life led by a man who for a time lost his memory through an accident. "Beauty Steele," the Montreal barrister, talented and eloquent, but a dipsomaniac, belongs to a favourite type of the author's. Contains as much melodrama as tragedy, and as usual many incidents are irrelevant; but the simple life and unsophisticated characters of a French-Canadian village are well portrayed. [6/- Heinemann.]

ROBERTS, CHARLES GEORGE DOUGLAS [b. 1860]. Earth's Enigmas. 1896.

Forest stories; the life of a logging-camp; the storms; incessant warfare of the beasts, etc. [6/- Lamson, Wolffe & Co.; $1.25 Lamson, *Boston.*]

*The Forge in the Forest. 1897.

A romance of Acadia in the times of the French and English wars (1746-47), making use of the natural surroundings and the primitive life of the colonists. [5/- Paul; $1.50 Lamson, *Boston.*]

A Sister to Evangeline; the Story of Yvonne de Lamourie. 1900.

A story of the expulsion of the Acadians, which aims at being fair to both sides. Life in the old days, the lovely aspects of Nature in the Annapolis Valley, the mysteries of woodcraft, and some unexciting incidents of the war, are the chief constituents. Longfellow's inspiration is manifest throughout. [6/- Lane; $1.50 Lamson, *Boston.*]

The Heart of the Ancient Wood. 1901.

Full of intimate and affectionate description of life in the vast forests of the northern parts of the United States, beasts and birds, woodcraft and human life, share the interest. A sort of North American *Jungle Book*, with animals studied as characters. The human actors are a mother and her little daughter who flee into the wilderness from the settlement.

ROPER, EDWARD. A Claim on Klondike; a Romance of Arctic El Dorado. 1899.

A tale of wild adventure, comprising descriptions of the country, the climate, and the life of the settlers. [6/- Blackwood.]

TABER, RALPH GRAHAM. Northern Lights and Shadows. 1900.

Tales and sketches of the primitive and little-known people, European and Eskimo, inhabiting sub-Arctic Labrador. *God's People* is about the Moravians. [3/6 Greening.]

XVIII. COLONIAL FICTION: (*c*) BRITISH COLONIES IN AUSTRALASIA.

ANDREWS, *Mrs.* T. R. Stephen Kyrle; an Australian Story. 1901.

Life of immigrants, fifty years ago, in Melbourne and at the Goldfields; with both character-drawing and incident. [6/- Unwin.]

ANONYMOUS. Philosopher Dick: Adventures and Contemplations of a New Zealand Shepherd, by Chumier. 1890.

The shepherd, a cultured, meditative man, spends years of his life in the solitude of a mountain sheep farm. This is not merely description of the wild existence of settlers and the details of sheep-farming thirty years ago, but also an analytical study of solitude and its effect on a thoughtful mind. [6/- Unwin.]

BAKER, *Mrs.* L. A. ["Alien"]. The Untold Half. 1899.

A dramatic romance of passion enacted amid the wild and solitary mountain scenery of Lake Manapouri and the Cathedral Peaks in New Zealand. [6/- Hutchinson; $1, 50c. Putnam, *N.Y.*]

The Devil's Half-Acre. 1900.

A romance of sin and expiation, comprising pictures of the rough life of a mining district in New Zealand. The dominant figure is a religious fanatic known as "The Prophet," whose past has been an evil one. [6/- Unwin.]

BECKE, GEORGE LOUIS [b. 1848]. By Reef and Palm; and other Stories. 1894.

Short tales of life among the natives and wild seamen in the South Sea Islands. [2/6 Unwin; 75c. Lippincott, *Phila.*]

His Native Wife. 1896.

A little romance of the South Seas. The Polynesian heroine in the *dénouement* murders the woman whom she suspects of courting her European husband, illustrating the thesis of racial incompatibility. [2/-, 1/6 Unwin; 75c. Lippincott, *Phila.*]

The Ebbing of the Tide: South Sea Stories. 1896.

Twenty-one short tales of Europeans and natives afloat and ashore in Polynesia. *Luliban of the Pool* and *Hickson* are bloodthirsty tales of the irregular amours of whites and coloured women. *A Boating Party of Two* is a dark story of brutality and revenge. Scenery, strange manners and customs, etc., are vividly represented. [6/- Unwin; $1.25 Lippincott, *Phila.*]

*Rodman the Boatsteerer; and other Stories. 1898.

Principally sketches of a bygone state of things among the traders, whalers, slavers, and natives of Polynesia and Malaysia, some harking back to the times when Australia was a convict settlement. Rodman heads a mutiny on a Yankee slaver, and is the only survivor of the boat's crew who escape. The sketch includes a vivid account of whale fishing. Many of the others are thrilling little melodramas, *e.g.*, *The Trader*, a tale of fiendish revenge. *The Trader's Wife*, with its incident of a woman cut in two by a shark, is not more "bluggy" than divers others. The strange contrasts of character in Europeans and natives, the irregular morals, Yankee brutalities, crimes of lawless men, are set down realistically, and the fairy atmosphere of the coral isles is vividly reproduced. The other collections of tales are similar in general character. [6/- Unwin; $1.50 Lippincott, *Phila.*]

Edward Barry, South Sea Pearler. 1900.

A sensational story with sketches of nautical life and of the natives of the South Seas. Barry finds himself chief officer aboard a ship whose skipper has been murdered by the rascal who has seized the vessel. [6/- Unwin ; $1.50 Page, *Boston.*]

BECKE, G. L., and WALTER JEFFERY [b. 1861]. A First Fleet Family. 1895.

Almost more fact than fiction, and wholly dressed in historical garb, with close reproduction of 18th century expressions and ways of thinking—the story of the colonisation of New South Wales, with sketches of the felon-colonists and their governors. [6/- Unwin ; $1.50 Macmillan, *N.Y.*]

The Mutineer ; a Romance of Pitcairn Island. 1898.

A story founded on the history of the famous mutiny on H.M.S. *Bounty* in 1790, and the subsequent settlement of the mutineers on a desert isle. [6/- Unwin ; $1.50 Lippincott, *Phila.*]

"BOLDREWOOD, ROLF" [Thomas Alexander Browne, b. 1826]. *Robbery under Arms. 1888.

A bushranger while in prison awaiting death tells the story of his career—a story of strenuous action, going back to the critical moment when the convict showed his children the hiding-place of the stolen cattle, and coming on through incident after incident to the final tragedy. Depicts bad and good characters as they are, with no sentimentalism and no palliation of their crimes. [3/6 ($1) Macmillan.]

The Miner's Right. 1890.

A realistic tale of the Australian goldfields. [3/6 ($1.25) Macmillan.]

A Colonial Reformer. 1890.

Contains some thoroughly indigenous types, *e.g.*, Totty Freeman, the selector's daughter. The reformer's ways are very humorous. The introduction of fencing runs instead of shepherding furnishes the motive.

A Sydney-side Saxon. 1891.

A rough Australian squatter, who went out as a pauper, and by shrewdness and industry grew rich, tells his life-story artlessly and vividly. A splendid advertisement to would-be emigrants. [3/6 ($1.25) Macmillan.]

Nevermore. 1892.

A spirited story of the wild life of Ballarat and the goldfields in the fifties. [3/6 Macmillan.]

A Modern Buccaneer. 1894.

A graphic nautical tale, depicting the life of a Sydney sailor, adventures in the Pacific along with a filibustering skipper, fights with natives, and a good deal of shady life. [3/6 ($1) Macmillan.]

The Squatter's Dream. 1895.

Pictures of colonial life, particularly of sheep-farming on the large scale in the old times before gold was discovered. A spirited romance of adventure with bushrangers and natives, and experiences of drought and floods, is constructed on a groundwork of personal experience. [3/6 ($1.25) Macmillan.]

War to the Knife ; or, Tangata Maori. 1899.

Life and adventure in New Zealand in the sixties, at the time of the Maori War. The hero is a love-lorn English gentleman who emigrates and takes part in the fighting. A mixture of fiction and fact ; Bishop Selwyn appears. [6/- ($1.50) Macmillan.]

Babes in the Bush. 1900.

The successful career of a broken-down gentleman who in mid-century years emigrates to New South Wales with his family and takes to farming. A leisurely narrative, full of descriptions of outdoor life, racing, exploring, trekking, duelling, etc. [6/- ($1.50) Macmillan.]

BOOTHBY, GUY NEWELL [b. 1867]. Doctor Nikola. 1896.

Farewell, Nikola. 1901.

These and the following novels are average specimens of this prolific author's work. He aims at sensation pure and simple, and gathers his materials from every source; gigantic adventurers, gory monsters, and supernatural beings are as common as ordinary men of the world and fascinating heroines. Mystery and horror, colossal wealth, bloodthirsty vendettas, are among the favourite machinery. [Each 5/- Ward & Lock; $1, 50c. Appleton, *N.Y.*]

The Red Rat's Daughter. 1899.

A young English millionaire courts a Russian artist, and learns when they are betrothed that her father is a political prisoner, whom he feels compelled to rescue. [5/- Ward & Lock; $1.25 New Amsterdam Book Co., *N.Y.*]

A Maker of Nations. 1900.

The hero with several other broken-down officers and adventurers plans a revolution in a South American republic; but, falling in love accidentally with the president's daughter, he goes over to the other side, and, after a little adventure and the collapse of his old party, marries her. [5/- Ward & Lock; $1, 50c. Appleton, *N.Y.*]

The Woman of Death. 1900.

A long story on a blood-curdling theme that Poe might have invented, an elaborate apparatus for mutual slaughter. Purely sensational from beginning to end. [5/- Pearson.]

CAMBRIDGE, ADA [*Mrs.* George Frederick Cross; b. 1844]. Path and Goal. 1900.

The life of a doctor who comes from Australia and settles in a cathedral town (Ely), where he falls in love at various times with three girls, none of whom he is destined to marry. [6/- Methuen; $1, 50c. Appleton, *N.Y.*]

CLARKE, MARCUS A. H. *For the Term of His Natural Life. 1875.

Convict-life in Tasmania early in the 19th century, pictured realistically with all its hideous accompaniments of brutality and innocent sufferings, unalleviated by poetic justice; a careful study of the facts. Graphic sketches of Australasian scenery are interspersed with the narrative. [6/- Macmillan; 20c. Munro, *N.Y.*]

COSSINS, G. The Wings of Silence. 1899.

An amusing story of Australian life; the interest turning on a hidden treasure, and the complications, amorous and other, into which the searchers fell. [6/- Gay & Bird; $1.25 Biddle, *Phila.*]

DONNISON, A. Winning a Wife in Australia. 1894.

A story drawn from actual experiences, and a picture of present-day life in the Antipodes. [2/- Ward & Lock.]

FARJEON, BENJAMIN LEOPOLD [b. 1833]. *Grif; a Story of Australian Life. 1871.

A novel of poor life, villainy, and innocence in the end triumphant; somewhat after the manner of *Oliver Twist*. Grif is a street-arab and thief, but brave and

capable of all the virtues. On one side is Grif, a virtuous and unfortunate wife, and her misguided husband; on the other, a gang of desperadoes and bushrangers. Scene: Melbourne and the diggings at the time of the Gold Rush. [3/6 Hutchinson; 40c. Harper, *N.Y.*]

Blade-o'-Grass. 1871.

Aims at stimulating humanitarian thought and sympathies. Pictures the widely different fates of twin sisters, one happily adopted by respectable people, the other left to the hard mercies of slum life. [6/- Hutchinson; 25c. Harper, *N.Y.*]

Great Porter Square: a Mystery. 1884.

A sensational story of murder and mystery, and its ultimate explanation, on the same lines as Gaboriau's detective-stories. [3/6 Hutchinson; 20c. Harper, *N.Y.*]

The Tragedy of Featherstone. 1886.

[3/6 Hutchinson.]

Samuel Boyd of Catchpole Square. 1899.

A thrilling detective story, less inartistic than the average. [6/- Hutchinson.]

FISHER, LALA [ed.]. By Creek and Gully. 1899.

Stories and sketches, in verse and prose, by Australian writers in England; mostly about Australia. [6/- Unwin.]

"FRANKLIN MILES." My Brilliant Career; with Preface by Henry Lawson. 1901.

A crude and artless, but singularly vivid revelation of Australian life, admittedly to a great extent autobiographical. [6/- Blackwood.]

GAUNT, MARY. Dave's Sweetheart. 1894.

Story of life in a police camp. [2 vols. 21/- Arnold.]

Deadman's; an Australian Story. 1898.

A tale of modern Australian bush life, and an analysis of the mental effects produced by vast solitudes on the mind of an educated man. [6/- Methuen; $1.50 New Amsterdam Book Co., *N.Y.*]

GOLDSMITH, HENRY. Euancondit. 1895.

A story of Australia in the sixties. [3/6 Sonnenschein.]

GRACE, ALFRED A. Tales of a Dying Race. 1901.

Stories republished from the Sydney *Bulletin*, depicting the Maories of New Zealand after the manner of Bret Hart's and Rudyard Kipling's portrayal of native races. [3/6 Chatto.]

HORNUNG, ERNEST WILLIAM [b. 1866]. A Bride from the Bush. 1890.

The governing situation of this social comedy is the awkward position of an uncultured bride from Australia on her introduction to her husband's family circle and to society in England. [7/6 Smith & Elder; 75c. Scribner, *N.Y.*]

The Rogue's March. 1896.

The theme is unpleasant, but this is a vigorous narrative of convict life in early New South Wales. [3/6 Cassell; $1.50 Scribner, *N.Y.*]

The Boss of Taroomba. 1894.

The "Boss" is a dashing young woman, the owner of Taroomba, who rules her men on an Australian sheep-farm with spirit. The story is short—the arrival of a German piano-tuner, a young man with ambitions, his chats with the sympathising "Boss," and a scene of violence and bravery when the pair defend a storehouse against a gang of bushrangers. [2/- Sands; 75c. Scribner, *N.Y.*]

Young Blood. 1898.

The resolute struggle for a living and the ultimate success of a young man in London whose father has been ruined and disgraced by bankruptcy. The boy tries to get work in the City, has a rough experience as teacher in a private school, and succeeds as a magazine contributor. A mystery-plot is worked out concurrently, in which a farcical company-promoter and a melodramatic villain take the leading *rôles*. [3/6 Cassell.]

The Amateur Cracksman. 1899.

The exploits of a gentleman-burglar, related with great gusto. [6/- Methuen; $1.25 Scribner, *N.Y.*]

Peccavi. 1900.

A High Church clergyman's life-long penance for a crime that has ruined his career—a penance that involves almost superhuman self-sacrifice, and finally the offering of his life—worked out with unrelieved tragedy. Scene: a country parish in England. [6/- Richards; $1.50 Scribner, *N.Y.*]

The Belle of Toorak. 1900.

A little tragi-comedy of bush life; a young "boss" shelters an escaped convict, believing him to be his own father, the situation being complicated by the presence of his rich and fashionable *fiancée*. Exciting incidents ensue, and there are descriptions of wild life on the sheep farm. [3/6 Richards.]

HUME, FERGUS W. [b. 1862]. **The Mystery of a Hansom Cab.** 1887.

The plot is based on a murder in a cab, and mystery is piled upon mystery. Very cheap melodrama. Scene: Melbourne. [6d. Jarrold; 20c. Munro, *N.Y.*]

The Crimson Cryptogram. 1900.

A detective story. [3/6 Long.]

Shylock of the River. 1900.

An intricate and very sensational detective story, a fair specimen of this writer's melodramatic tales. A pair of clever and wicked boys figure in the story. [6/- Digby & Long.]

LAWSON, HENRY. **While the Billy Boils.** 1897.

A characteristic set of painfully realistic sketches of the hardships of the life of a settler in the bush. *The Drover's Wife* and *His Father's Mate* are the best. [5/- Simpkin.]

On the Track; and Over the Sliprails. 1901.

Little stories and pictures of human nature in the bush, similar to the last. A rough and lawless manner of life, and characters of a rude and socially disreputable class—tramps, sharpers, gold diggers, wastrels, as well as squatters, cattle drivers, sheep shearers, etc., are portrayed vividly and realistically; reflecting faithfully the more sombre aspects of Australia.

The Country I come from. 1901.

Short sketches of life in the bush, and concise character-portraits—in their masculine vigour and terse expressiveness, as in their sharpness of contrast and grim touches of reality, not unlike the best of Bret Harte. [6/- Blackwood.]

LOUD, EMILY S. Taurua; or, Written in the Book of Fate. 1899.

The scenery, people, superstitions, and legendary lore of the South Seas treated in a romantic and idealistic manner from the native point of view. [6/- Low; $1 Editor Pub.]

MACILWAINE, HERBERT C. Dinkinbar. 1898.

A vivacious story of life in a Queensland cattle station, strong in local colouring. [6/- Constable; $1.25 Fenno, *N.Y.*]

The White Stone; the Story of a Boy from the Bush. 1900.

A biographical novel, tracing a boy's physical and moral growth to young manhood, the most considerable and by far the most vivid and interesting episode being his schooldays, the schoolfellows, friends and enemies, and the masters being vigorously portrayed, while the troubles arising from the ignorant Australian lad's introduction to English school life have novelty and pathos. Boy-life in the bush, cattle farming, gold mining, and Nature in Australia are described enthusiastically. [6/- Wells Gardner.]

Fate the Fiddler. 1900.

A rambling tale of cattle farming in Western Australia or Queensland, of love-making, and of treachery between partners, two men of strongly marked characters. Life on a cattle run, the loneliness of the desert, the ways of animals, and, above all, the types of humanity produced by these conditions, are depicted. [6/- Constable; $1.50 Lippincott, *Phila.*]

MOUAT, JAMES. The Rise of the Australia Wool Kings. 1892.

A somewhat thin romance of Port Philip, interspersed with much valuable information respecting the rise of the wool kings. Author is a descendant of James Mouat, of Yarraberb, one of the original pioneers of the Bendigo goldfields. [3/6 Sonnenschein.]

NISBET, HUME [b. 1849]. Bail Up! 1893.

A romance of bushrangers and bushmen in early Queensland; pure melodrama. This and the next are good specimens of this writer's many novels. [3/6, 2/- Chatto.]

A Bush Girl's Romance. 1894.

A tale of adventure, in which Captain Wildrake, an Epicurean bushranger, performs prodigies of prowess and cruelty. Apart from these sensations, there is vivid drawing of life in Western Australia. [3/6, 2/- White.]

In Sheep's Clothing. 1900.

A romance of Upper Queensland. [6/- White.]

OUTHWAITE, R. L., and C. H. CHOMLEY. The Wisdom of Esau. 1901.

A plain story, with little pretentions to literary qualities, but stamped with sincerity, dealing with colonial life in Victoria half a century ago. The author exposes the ill-working of the Gavan Duffy Land Act and the infamous proceedings of the landgrabbers. The pioneer farmer who is the hero suffers a terrible series of wrongs. [6/- Unwin.]

PRAED, ROSA CAROLINE CAMPBELL MACKWORTH [*née* Prior; b. 1851].

An Australian Heroine. 1880.

In the early part there are sketches of bush life; but the book deals principally with the life of the Australian in England. [2/- Ward & Lock; 20c. Munro, *N.Y.*]

Longleat of Kooralbyn. 1881.

Policy and Passion was the original title. A lurid novel of passion, very frank in expression of feeling. Thoroughly Australian. [6/- Macmillan.]

Outlaw and Lawmaker. 1893.

Life and politics in Australia, bushranging, etc. [3/6 Chatto; $1, 50c. Appleton, *N.Y.*]

Mrs. Tregaskiss. 1896.

Vivid description of the rough life, the scenery of the bush, and the arid plains of Australia. A story of unlawful and unhappy love, the central figure being an imaginative woman of nervous temperament, who revolts from a dull and commonplace husband, a bushman. Brings out forcibly the influence on such a mind of the dreary environment and the rude, uncivilised life. [3/6, 2/- Chatto; $1, 50c. Appleton, *N.Y.*]

Nùlma. 1897.

Nùlma is an innocent and beautiful Australian in the first bloom of womanhood, who is brought into contact with a group of decadent people from the Society of England, and, unfortunately, learns to love an unworthy man. The circle of English gathered round the old governor, with their discreditable intrigues, are not portrayed attractively. [3/6 Chatto; $1, 50c. Appleton, *N.Y.*]

Madame Izàn. 1899.

Sketches of Japanese life. The story turns on a pretty sentimental love affair between an Englishwoman and a Japanese noble. [3/6 Chatto; $1, 50c. Appleton, *N.Y.*]

As a Watch in the Night. 1900.

"A Drama of Waking and Dreaming in Five Acts." A theosophical novel based on the idea of reincarnation. The heroine sometimes has reminiscences of her former periods of existence, and of the sins and expiation she had incurred, which are to be repeated in this present life. [6/- Chatto.]

QUANTOCK, ANDREW. Tandra. 1899.

A lurid melodrama, laid amongst the pestilential swamps of a mining district. Embraces a number of forceful and passionate characters; the style highly coloured. [3/6 Pearson.]

QUINN, ETHEL. The Well-Sinkers: an Australian Pastoral. 1899.

An honest picture of the dull, colourless life of a remote station in New South Wales. [2/6 Unwin.]

SCOTT, G. FIRTH. Colonial Born. 1900.

A melodramatic tale of wild life in the Queensland of the gold-diggers, containing many exciting scenes and realistic sketches of rough-hewn character. [6/- Low.]

"TASMA" [*Mme.* Jessie Fraser Couvreur]. Uncle Piper of Piper's Hill. 1889.

[6/- Paul.]

A Sydney Sovereign; and other Tales. 1890.

Tales of Australian life, pathetic, decidedly morbid, enlivened by a facile kind of facetiousness, *e.g.*, *How a Claim was Jumped*. [6/- Paul; 25c. Nat. Pub. Co., *N.Y.*]

In Her Earliest Youth. 1890.

A conjugal drama; a young and inexperienced wife, neglected by her hare-brained husband, nearly runs off with another man, but is saved on the eve of elopement. [6/- Paul.]

WALKER, WILLIAM T. ["Coo-ee"]. When the Mopoke Calls. 1898.

Descriptions of pioneering, gold digging, cattle farming, bushranging, and all manner of Australian life a quarter of a century ago, in the form of reminiscences, anecdotes founded on fact, and character sketches. [3/6 Long.]

Native Born. 1900.

Story of a penniless man, who lands in Melbourne, has innumerable adventures and experiences of various kinds of life, including service in the Victorian Mounted Police, and comes off prosperously. Full of melodramatic incident, of pictures of the bush and its natural glories, and of the ways of English and natives. [6/- Long.]

WARUNG, PRICE. Tales of Australian Early Days. 1894.

Powerful, grim tales of early convict days, most graphically portraying the horrors of the old penal system in Norfolk Island, which made bad men fiends and converted even good men into tyrants. [2/6 Sonnenschein.]

Tales of the Isle of Death (Norfolk Island). 1897.

A continuation of the author's revelation of the iniquities, brutalities, and grim humours of the transport settlement. [3/6 Sonnenschein.]

Half-Crown Bob; and Tales of the Riverine. 1898.

Stories, mostly of boat-life on the Upper Murray and contiguous rivers, full of raciness, local allusions and colloquial colonialisms. [3/6 Sonnenschein.]

WATSON, HENRY BRERETON MARRIOTT [b. 1863]. The Web of the Spider. 1891.

A highly sensational romance of life in New Zealand and the wars with the Maoris when they were still powerful. [3/6 Hutchinson.]

The Princess Xenia. 1899.

A romance of intrigue in the *Zenda* and *Prince Otto genre*. A millionaire plays with the destinies of an imaginary German State. [6/- ($1.50) Harper.]

Chloris of the Island. 1900.

A sensational romance of the period 1800-1810. The indomitable hero fights single-handed against a lawless Irish family, who live in an island stronghold off the Cornish coast, and have dealings with Napoleon. The plot is complicated by his love affair with the daughter. [6/- ($1.50) Harper.]

The Rebel. 1900.

Amazing adventures and exploits of the Earl of Cherwell, who defends a lady's honour against the Duke of York's designs, and is engaged in "the Rising at Taunton in 1684". The diction modelled on the contemporary style. Depicts the corrupt and brilliant life of the Court. [6/- Heinemann; $1.50 Harper, *N.Y.*]

B.—AMERICAN FICTION.

I. BEFORE THE CIVIL WAR (1861).

ABBOTT, JACOB [1803-79]. The Franconia Stories.

The best of a great number of historical stories written expressly for children, whose minds the author addressed with rare tact and sympathy. His contributions to juvenile literature were enormous, and are of importance in literary history. [10 vols. ea. 75c. Harper, *N.Y.*; in 1 vol. 3/6 Warne 1872.]

BIRD, ROBERT MONTGOMERY [1803-54]. Nick o' the Woods; or, the Jibbenainosay.

A good example of adventure-novels written by Cooper's imitators. An episode of Indian warfare in Kentucky. Hero and heroine are carried off by red men, and, after strange alternations of escape and recapture, in which the whites always come off victorious from the brink of death, they are restored to safety and wealth, and the villain is killed. Nick is an unctuous Quaker, who privily carries on a sanguinary war with the Indians (who had massacred his wife and children), at the same time preaching love and peace. [$1.25 Armstrong, *N.Y.*; 2/- Routledge.]

BROWN, CHARLES BROCKDEN [1771-1810]. Wieland; or, the Transformation. 1798.

Brown was practically the first American novelist. He got rid of the more artificial elements in the contemporary styles of Mrs. Radcliffe, "Monk" Lewis and others, and laid his action in American scenes. A mysterious voice bids Wieland sacrifice his wife and children to show his obedience to Heaven. All his romances are sensational in matter, grandiloquent in style, and animated with the social ideas of Godwin and Mary Wollstonecraft. [$1 Polock, *Phila.*]

Ormond. 1799.

The least sensational of his novels; portrays a woman of surpassing virtue, who rises superior to the ills of circumstance, great and little: a long and harrowing recital of moral and physical anguish and petty annoyances nobly endured. [$1 Polock, *Phila.*]

Arthur Mervyn; or, Memories of the Year 1793. 1800.

This account of the terrible visitation of yellow fever that devastated Philadelphia may be compared in its realism with Defoe's *Journal of the Plague*. Brown was absent from Philadelphia at the time, but went through a similar time of pestilence at New York in 1798; so that he draws on personal experience, though his characters are fictitious. [$2 Polock, *Phila.*]

Edgar Huntly; or, Adventures of a Sleep-Walker. 1801.

A melodramatic novel, full of surprising incidents, and abounding in descriptive landscapes of the Alleghany region. There are scenes of Indian warfare, in which the redskin is less idealised than in Cooper's romances. A murder effected by a somnambulist causes the mystery, whose elucidation is the principal motive; there are, in fact, two somnambulists. [$1 Polock, *Phila.*]

COOKE, JOHN ESTEN [1830-1886]. The Virginia Comedians.

The masterpiece of many novels in which this "Virginian of the Virginians" attempted to restore the picturesque bygone times of his country. Scenes of life in Williamsburg, once the Southern Boston, the streets and mansions, taverns and theatre, the old courtly society, chivalrous and gentle characters belonging to the territorial families, are all portrayed with an idealising pen. [$1.25 Appleton, *N.Y.*] Titles of some other of his novels:—

Bonnybel Vane ($1 Harper, *N.Y.*).
Doctor Vandyke ($1.25, 75c. Appleton, *N.Y.*).
Leather Stocking and Silk ($1.50 Harper, *N.Y.*).
Maurice Mystery (25c. Appleton, *N.Y.*).
My Lady Pokahontas ($1.25 Houghton, *Boston*).
Stories of the Old Dominion ($1.50 Harper, *N.Y.*).
Surry of Eagle's Nest (50c. Dillingham, *N.Y.*).
Virginia Bohemians (75c. Harper, *N.Y.*).

COOPER, JAMES FENIMORE [1789-1851]. The Spy. 1821.

"A Tale of the Neutral Ground," a thrilling story of adventure in the War of Independence, introducing Washington and other heroes (time: 1780); paying, however, little regard to historical fact. The hero, Harvey Birch, is a thorough American, and is thoroughly individualised. Cooper locates his scenes in a country which he knew by heart.

The Leather-Stocking Tales:—

The Deerslayer; or, the First War-Path. 1841.
* The Last of the Mohicans. 1826.
The Pathfinder; or, the Inland Sea. 1840.
The Pioneers; or, the Sources of the Susquehanna. 1823.
* The Prairie. 1826.

These five romances, linked together by the career of Hawkeye, were written in a desultory manner, and are here arranged in their chronological sequence. They are narratives of adventure in forest and prairie, richly descriptive of great natural scenes that are now totally changed, and peopled by indigenous characters of a bygone period, Red Indians and palefaces, foremost among them Cooper's inimitable backwoodsman, Natty Bumppo or Hawkeye, a romantic embodiment of the virtues of both races, and Chingachgook, his Indian counterpart, equally ideal. In *The Deerslayer* his youth and early adventures, amorous and other, are recounted; next, we find him in the prime of manhood, and are plunged into the romantic incidents of the Old French War (1756); then we have his love for Mabel Dunham, who marries Jasper; in *The Pioneers* we find him a man of seventy near Lake Otsego, where he had passed his boyhood; and lastly, we see him an old trapper of eighty years, on the Upper Missouri, driven west by the inroads of civilisation. There is little historical background, but the books abound in vivid descriptions of wood, lake and prairie, and of the daily life of Indian and huntsman, all of which were a revelation in literature. [(1) *Illustrated* by H. M. Brock, 3/6, 2/6 Macmillan; (2) by H. M. Brock, 3/6, 2/6 Macmillan; by Merrill, 2/6 Nisbet; with coloured illustrations by H. M. Brock, 2 vols. $3 Macmillan, *N.Y.*; (3) by C. E. Brock, 3/6, 2/6 *id.*; (4) by H. M. Brock, 3/6, 2/6 *id.*; (5) by C. E. Brock, 3/6, 2/6 *id.*]

* The Pilot. 1824.

A nautical romance, containing scenes of storm and fight, and descriptions of the many aspects of the sea, by one who had been a sailor. The daring exploits of the famous American rover Paul Jones (1747-92) in English waters, about the year 1778, furnish the theme. The book is rich not only in scenes of action, but in humorous character, the chief creation being Long Tom Coffin, who loved the sea as his native soil, a living Yankee sailor.

Lionel Lincoln; or, the Leaguer of Boston. 1825.

A story of warlike adventure, and a study of local history, dealing with the year 1775 and the beginnings of the War of Independence: contains an accurate narrative of the battle of Bunker's Hill.

The Red Rover. 1828.

A tale of adventure on the deep, with racy characterisation and lively episodes.

Satanstoe. 1845.
The Chainbearer. 1845-6.
The Redskins. 1845-6.

Three inferior stories, forming a sequence, on the early history of colonial New York, frontier life, etc. (1750-1828); controversial, attacking Puritanism and agrarianism.

[Each $1.25 (5/-) Putnam; 3/6, 2/-, 6d. Routledge.]

CUMMINS, MARIA SUSANNAH [1827-66]. The Lamplighter. 1854.

A moral book for the young, diffuse and exclamatory: very widely read a generation ago. [50c. Houghton, *Boston;* 2/-, 1/- Routledge, 2/6 W. Scott, 1/4 Blackie.]

Mabel Vaughan. 1857.

Entirely didactic; a model heroine does her duty as sister and daughter, and is rewarded with the hand of a model senator. Laboured and artificial, containing, however, an occasional touch of nature. [$1.50 Houghton, *Boston;* 1/6, 1/- Routledge, 6d. Warne.]

CURTIS, GEORGE WILLIAM [1824-92]. * Prue and I. 1856.

Hardly a story—rather a train of varied musings on life, which the supposed narrator shares with his wife and comrade, Prue; presenting a picture of serene and sympathetic wedlock. The reveries often take the form of poetical fancies, *e.g.*, that of Titbottom's spectacles, the property of which is to show the real character beneath each man's exterior. A quiet humour and reverent faith in goodness and charity give these fables and reminiscences a charm and grace like that of Lamb's more personal essays. [$1 Burt, *N.Y.*; 50c. Harper, *N.Y.*; 2/-, 1/- Douglas, *Edinb. Illustrated* by Sterner, $3.50 (15/-) Harper, *N.Y.*, 1892.]

HAWTHORNE, NATHANIEL [1804-64]. Fanshawe. 1828.

A minor work, reprinted 1876, and before then practically unknown. An old-fashioned romance, embodying reminiscences of the author's college days, and a much idealised picture of Bowdoin, where he was educated. Already exhibits the grace and clearness of the prose style that is one of the chief distinctions of all the following books. [$1 Houghton, *Boston; v. Dolliver Romance, infra.*]

* Twice-Told Tales. 1837-42.

Legends of the Province House and other imaginative renderings of traditions from pre-Revolutionary times, several involving supernatural incident, *e.g.*, *The Gray Champion*, *Endicott and the Red Cross*, and, most characteristic of all, *Lady Eleanore's Mantle*, a perfect example of his imaginative exposition of a moral idea, the mantle being at once a symbol of the lady's heartless egoism and the physical cause of calamity to her fellow-creatures. Akin to these, in respect of visionary qualities and of their profound dealing with the heart, are such apologues as *The Threefold Destiny*, an allegory of human endeavour, *The Wedding Knell*, *The Minister's Black Veil*, *The Great Carbuncle*, and *Dr. Heidegger's Experiment*. The ethical purport is more or less transparent throughout. Then there are compact pictures of New England life, and con-

templative sketches, full of his calm, earnest philosophy, *e.g.*, *A Rill from the Town Pump, Chippings with a Chisel, Toll-Gatherer's Day;* some light and vivacious as a fairy tale. [2 vols. $2, 1 vol. $2 (7/6 Paul), 2 vols. 80c., 1 vol. $2, 60c. Houghton, *Boston;* 2/- W. Scott; (Chandos Classics) 2 vols. ea. 2/- (no Amer. ed.) Warne.]

Mosses from an Old Manse. 1846.

More "twice-told tales". Of the gloomier imaginative renderings of moral ideas two of the best examples are *Rappaccini's Daughter* and *Young Goodman Brown;* the latter a story of diabolical influence, with impressive forest scenery. *Roger Malvin's Burial* is a tragic tale of remorse and long-delayed expiation, in the romantic days of Indian warfare. There are lighter pieces, as, *e.g.*, *The Celestial Railroad*, a comic parody of the *Pilgrim's Progress* and a satire on modern insincerity. [2 vols. $2 (7/6) Paul; 1 vol. $2 Houghton, *Boston;* 3/6 (Bohn's Lib.) Bell (no Amer. ed.); (Chandos Classics) 2/- ($1), 1/6 Warne; 2/- W. Scott.]

*The Scarlet Letter. 1850.

A philosophical and tragical handling of a problem of sin and remorse, *viz.*, the adultery of a Calvinist minister in the early Puritan days of Massachusetts, and the life-long expiation made by him and his accomplice. An austere study of the workings of a guilty mind, and a deeply pathetic book, though its Puritan morality is harsh and stern. Full of Hawthorne's fanciful symbolism, bringing sin and its effects on the heart visually before us. [$3 Houghton, *Boston;* with *Blithedale Romance*, $2 *id.* (7/6 Paul); $1 *id.*, 30c. *id.* (1/6 Gay & Bird); 2/- W. Scott; 1/- Cassell; 1/- net Routledge. *Illustrated:* $2 Houghton, *Boston* (10/6 Paul); 3/6 net Nisbet; by T. H. Robinson, 1/6 Sands.]

The House of Seven Gables. 1851.

A brighter and more humorous picture of American life, simple as a story; chiefly imaginative portraiture of the last generations of a decaying family, a series of quaint, fanciful and grotesque figures, rich in eccentricity and the subtler essences of character. [With *Snow Image*, $2 Houghton, *Boston* (7/6 Paul); $1, 50c., 30c. (1/6 Gay & Bird); 2/- W. Scott. *Illustrated*, 2 vols. $5 Houghton, *Boston* (20/- net Gay & Bird), 1898; 3/6 net Nisbet.]

A Wonder Book for Girls and Boys. 1851.

Tanglewood Tales; being a Second Wonder Book. 1853.

Two collections of old Greek myths, made more vivid to the childish imagination by details that deepen their moral import and explain their marvels. As conscientious in their teaching and their art as the tales written for men and women. [(1) $1 Houghton, *Boston;* 2/- W. Scott. *Illustrated* by W. Crane, $3 Houghton, *Boston* (10/6 Harper, *London*). (2) With (1) $2 (7/6 Paul); $1.25, $1 Houghton; 2/- W. Scott; (Chandos classical ed.) 2/- (no Amer. ed.) Warne, *Boston*. *Illustrated* by Edwards, $2.50 *id.*]

The Snow Image; and other Twice-Told Tales.

The Snow Image; a Childish Miracle, is a fanciful apologue, contrasting a matter-of-fact man, who believes only what he sees, and a woman who through life "had kept her heart full of childish simplicity and faith," and so perceived "truths so profound that other people laughed at them as nonsense and absurdity". *The Great Stone Face* is a parable resembling the *Threefold Destinies* in motive; it describes a very noble, modest and spiritual type of character, and is rich in poetical imagery. *Main Street* is a characteristic meditation on human life, its various aspects and vicissitudes, in the form of a review of the changes that have come over a New England town in the long years since the colonising days. *Old News* and *Old Ticonderoga* are akin to it. *The Devil in Manuscript* is a comic piece; while the tragic imagination that invests the problems of sin and its

demoralising power with such tremendous symbolism in *The Scarlet Letter*, finds a congenial theme in the story of *Ethan Brand* and his search for the unpardonable sin, setting forth the injury to the soul that arises from purely intellectual ambitions. [$1 Houghton, *Boston;* 2/- W. Scott; *v. also House of Seven Gables, supra.*]

The Blithedale Romance. 1852.

Largely idealised reminiscences of the famous "Transcendental Picnic," the communistic settlement at Brook Farm. Margaret Fuller is said to be the original of the brilliant and passionate Zenobia, and the contemplative Miles Coverdale stands for Hawthorne. In the main, a light and joyous tale, in spite of Zenobia's tragic suicide, after which the book goes off on visionary excursions into clairvoyance, mysticism and the like. [$1, 30c. Houghton, *Boston;* 3/6 net Nisbet; 2/- W. Scott.]

*Transformation ["The Marble Faun"]. 1860.

A visionary and symbolical treatment of a psychological theme: the faun-like Donatello, whose semi-bestial attributes symbolise the animal instincts and joys of man, is suddenly awakened to moral consciousness and remorse by an unpremeditated murder. A group of ideal figures are exponents of the problem —the pure New England maiden, Hilda, is said to be a portrait of Hawthorne's own daughter. Art and Nature in Italy, the architecture, paintings and sculpture (especially American sculpture) of Rome, and Catholic ceremonial are the subject of exhaustive passages of description; and the power of the Catholic religion over the native mind is a recurrent theme. [2 vols. $2, 1 vol. $2 Houghton, *Boston* (7/6 Paul); $1.50 *id.* *Illustrated*, 2 vols. $6, *id.*; with *Blithedale Romance*, 3/6 Bell.]

The Dolliver Romance. 1864.

Septimius Felton; or, the Elixir of Life. 1872.

Doctor Grimshawe's Secret. 1883

The Ancestral Footstep.

Posthumous and unfinished romances, mostly dealing with psychological and ethical themes. All of these were, as Julian Hawthorne tells us, connected with a project for composing a novel with English scenes. [(1) $1 Houghton, *Boston;* (2) $1 Houghton, *Boston;* (3) $2 (7/6 Paul), $1.50, $1 Houghton, *Boston;* (4) $2, $1 Houghton, *Boston;* (1), (2) and *Fanshawe* in 1 vol. $2 Houghton, *Boston* (7/6 Paul).]

HOLLAND, JOSIAH GILBERT [1819-81]. The Bay Path. 1857.

A story of the early settlers in the Connecticut Valley, aiming at quiet portraiture of life and character rather than romance. A shrewd but obstinate man set down in a community of decorous and conventional people, and a foolish, excessively scrupulous minister, are two of the characters who form points of interest. [$1.25 Scribner, *N.Y.*]

Miss Gilbert's Career. 1860.

A study of contemporary life in a factory village, exhibiting with keen perception and lively humour the virtues and foibles of Yankee character. [$1.25 Scribner, *N.Y.*; 1/6 Hutchinson; 1/6 Ward & Lock.]

HOLMES, OLIVER WENDELL [1809-94]. *The Autocrat at the Breakfast Table. 1858.

Only in a limited sense a novel. The sayings, thoughts and set discourses of a philosopher, who holds forth on every chance topic to his fellow-lodgers in a boarding-house. Full of alert wisdom, droll humour and shrewd observation of life. The scraps of poetry are among his finest verse. The character-sketches

and the little love plot give the book a right to be classed as fiction. [$1.50, $1, 50c. Houghton, *Boston. Illustrated* by Pyle, 2 vols. $5 *id.* (21/- Gay & Bird); 3/6, 1/- Routledge; 2/6 Ward & Lock; 2/6 W. Scott; 2/- Chatto.]

The Professor at the Breakfast Table. 1859.

The Poet at the Breakfast Table. 1873.

The author characterised these as the wine squeezed out in the press after the first juice that runs of itself from the fruit. They resemble the *Autocrat* in plan, the table-talk of an omniscient Pundit holding forth on general subjects, while a thread of story is woven into the fabric, that of the *Professor* recalling episodes in *Tristram Shandy*, while in the *Poet* there is less humour and more gravity. The whole series is steeped in the very winning personality of Dr. Holmes, a characteristic that makes them a thing unique. [*Professor:* 2 vols. $2, $1 Houghton, *Boston;* 3/6, 1/- Routledge; 2/6 W. Scott. *Poet:* 2 vols. $2.50 Houghton, *Boston;* 3/6, 1/- Routledge; 2/6 W. Scott.]

Elsie Venner. 1861.

A compound of faithful realism and of psychical fancy. A mother dies in childbirth through a rattlesnake's bite, and the virus gives her child a serpentine character. This weird idea is worked out amid the surroundings and characters of a commonplace village, sketched with fidelity and humour. Elsie's love for a young schoolmaster, and a wild young fellow's love for her, are the chief matters of the little drama that precedes her untimely death. [$1.50 Houghton, *Boston;* 3/6, 2/6 Routledge; 2/- W. Scott.]

The Guardian Angel. 1867.

A psychological study of inherited aptitudes and tendencies, particularly of a girl in whose blood a taint of Indian savagery is at war with her higher nature. Realistic scenes of commonplace and often vulgar life in rural Massachusetts, and realistic portraiture of Yankee types, show the shrewd observation of the author. [$1.50 Houghton, *Boston;* 3/6, 2/6 Routledge; 2/6 Low.]

IRVING, WASHINGTON [1783-1859]. Salmagundi; or, the Whim-Whams and Opinions of Lancelot Langstaff, Esq., and others.

A serial miscellany of essays and sketches, comprising *inter alia* Addisonian memoirs of the Cockloft family, and satirical letters from a Turkish exile in New York, after the model of Goldsmith and Montesquieu. [$3 Putnam, *N.Y.*]

*A History of New York, by Diedrich Knickerbocker. 1809.

Begun as a parody of a pretentious history, carried on as a comic history in which fact and droll fiction are inextricably mingled in a peculiarly American manner; introduces a good deal of kindly satire of the old Dutch inhabitants of Manhattan Island, which actually offended their living descendants. Diedrich is a representative of these decaying families of New York, an eccentric old bachelor, whose idiosyncrasies are very diverting. The style is that of the classic English writers of the 18th century. [$1.25; *illustrated*, 2 vols. $6 Putnam; 2 vols. (National Lib.) ea. 6d. (10c.) Cassell.]

*Rip Van Winkle; and, the Legend of Sleepy Hollow. 1819.

Humorous and imaginative fantasies, in which the primitive Dutch folk living in the wooded and hilly country bordering on the Hudson are delineated in a racy style, as they were long ago. In the first, a man's supernatural sleep through years that transform his native village is the motive, which may have been borrowed from some European legend; in the second, a headless horseman plays a fearsome part. The prose of these idylls is that of Addison and Goldsmith, and a quieter humour than the drollery of the Knickerbocker history pervades them. *Illustrated editions*, $1.75 (6/-) Putnam, by G. H. Boughton; 3/6 ($1.50) Macmillan.]

Bracebridge Hall. 1822.

Like so many of the essays in the *Sketch Book* this is a sympathetic picture of pleasant phases of English country life, and recalls the very similar sketches of Addison in the Sir Roger de Coverley papers. [*Illustrated*, 2 vols. $6 Putnam, *N.Y.*, by R. Caldecott; 3/6 ($1.50) Macmillan.]

JUDD, SYLVESTER [1813-53]. Margaret: a Tale of the Real and the Ideal, of Blight and Bloom.

An inchoate, improbable book, that is of some importance in the history of American fiction, and possesses strong individuality. The life of a New England village early in the century, the religious worship, rustic festivals, the prevailing intemperance, and the manners of the time, are depicted with great realism. The religious and social movements which were in the air are interpreted with the bias of a Unitarian, who was also an advocate of peace and of temperance, and strongly opposed to slavery and capital punishment. Mixed up with the sad story are rhapsodical descriptions of Nature in the fields and the woodlands, full of thought and deep feeling. [$1.50 Roberts, *Boston;* 2/- Ward & Lock.]

KENNEDY, JOHN PENDLETON ["Sol. Second Thoughts"; 1795-1870]. Swallow Barn.

Attractive pictures of rural Virginia in the early years of the century—quiet description of old-fashioned, genial society, of hearty and hospitable people, and a phase of happy life that was soon to pass away. [In his *Works*, 10 vols. $20 Putnam, *N.Y.*]

Horseshoe Robinson. 1835.

A strongly local story of South Carolina during the War of Independence, founded on actual events, and portraying historical people. [$2 Putnam, *N.Y.*; 12½c. University Pub. Co., *N.Y.*]

LONGFELLOW, HENRY WADSWORTH [1807-82]. Hyperion. 1839.

The musings, love-making and dreams of a young poet, a pilgrim in Germany and Switzerland; no doubt representing a phase in Longfellow's youth. Beginning with a poet's grief, it preaches an optimistic lesson of courage and confidence in the future. [$1, 40c., 15c. Houghton, *Boston;* 1/- Routledge; 1/- W. Scott.]

LOWELL, ROBERT TRAILL SPENCE [1816-91]. * The New Priest in Conception Bay. 1858.

A poet and evangelist's story of Newfoundland people and their deeply religious character. The discussions of church government and theology are prolix, but involve some humorous presentation of character. The sea, the skies, and the lonely shores of the island, the scene of the author's pastoral labours, are depicted lovingly. [$1.75 Dutton, *N.Y.*, 1889.]

MAYO, WILLIAM STARBUCK [b. 1812]. * Kaloolah; or, Journeyings to the Djébelkumri. 1849.

A wild romance of adventure on the deep and in Africa, wherein the author embodied much autobiography, mainly of his boyhood and schooldays in New York State. The adventures culminate in the marriage of the young American hero, Jonathan Romer, to a princess in Central Africa, exciting scenes of life in forest and desert, hairbreadth escapes, fights with slave-traders and natives, being the chief incidents. The contrast between the primitive society where he is expatriated and his native land afford the adventurer opportunity for some Gulliverian satire. [$1.50 (5/-) Putnam. *Illustrated* by Fredericks, $2.50 Putnam, *N.Y.*]

MELVILLE, HERMAN [1819-91]. * Typee; a Romance of the South Seas. 1846.

Omoo [*Sequel*]. 1847.

Romantic and descriptive tales of life and adventure among the Pacific isles, mixtures of personal experiences of residence among the cannibals of the Marquesas Islands and of fiction. The pictures of nautical life, of fights with savages, escapes and scenery are so vivid as to have been often accepted as plain statements of fact. [Ea. $1.50 U.S. Book Co., *N.Y.* (6/- Putnam); ea. 3/6 Murray.]

The White Jacket; or, the World in a Man-of-War. 1850.

A nautical story embodying the author's experiences on board a United States frigate, on which he served as a common sailor. [$1.50 U.S. Book Co., *N.Y.* (6/- Putnam).]

Moby Dick; or, the White Whale. 1851.

A realistic story of whale-fishing in the Pacific Ocean, inspired with all the fascination of nautical life and adventure. [$1.50 U.S. Book Co., *N.Y.* (6/- Putnam).]

PAULDING, JAMES KIRKE [1779-1860]. The Dutchman's Fireside. 1831.

Sole survivor of a number of satires, sketches and novels, written by a collaborator of Washington Irving in *Salmagundi*. A thoroughly native and local novel, and patriotic, too, in its eulogy of Yankee character. Sensational and sentimental features alternate with quaint facetiousness; and the portraiture of Dutch settlers and Indian braves is incisive and racy. [$2.50 Scribner, *N.Y.*]

POE, EDGAR ALLAN [1809-49]. * Tales of Mystery, Imagination and Humour.

Extreme developments of the Gothic romance of Mrs. Radcliffe and others. Impossible and improbable fictions, hallucinations, mysteries, phantoms, and other conceptions of overpowering horror, made credible for the moment by Defoe-like realism and closeness of reasoning; *e.g.*, *M. Valdemar*, the ghastly tale of a man mesmerised in the act of dying and kept in a state of semi-consciousness for a long period; *A Descent into the Maelstrom*, a thrilling wonder-story attaining verisimilitude by matter-of-fact narration; *Ligeia*, a psychical story of how a woman of powerful will returns from the dead and usurps the living body of her husband's second wife; *The Fall of the House of Usher*, a dramatic piece that appeals directly to the sense of the weird and mysterious; *The Gold Bug*, *The Murders in the Rue Morgue*, *Hans Pfaal*, etc., miscellaneous essays in pure sensation and the marvellous, detective riddles and the like, and grotesque humour. [75c. Porter & Coates, *Phila.*; (Minerva Lib.), 2/- (75c.) Ward & Lock; 3/6, 1/6 Routledge. *Illustrated*, 4 vols. 10/- net Shiells. *Selns.*, ed. E. Rhys, 1/6 W. Scott (40c. Whittaker, *N.Y.*).]

SEDGWICK, CATHARINE MARIA [1789-1867]. Hope Leslie. 1827.

The best of a number of domestic novels depicting primitive life in a New England homestead, extolling the modest virtues of kindness and courtesy, honesty and self-improvement, and praising a single life for women. Apart from these moral purposes, her novels picture the bygone life of the village and farm in an attractive light. [2 vols. $3 Harper, *N.Y.*]

SIMMES, WILLIAM GILMORE ["Frank Cooper"; 1806-1870].

The Partisan. 1835.

Mellichampe; a Legend of the Santee. 1836.

Katherine Walton. 1851.

A closely connected sequence of romances dealing with the War of Independence in the South, the scenes being mainly on the Carolina coast, about Charleston and Old Dorchester. The actualities of the long domestic war, suspicions and fears among friends and kinsfolk, double dealings of traitors and

patriots alike, together with scenes from the brilliant social life of Charleston and episodes in field and forest, are worked into an old-fashioned novel of plot and adventure. Historic notabilities appear, but native types of backwoodsmen, scouts, soldiers, etc., are the most original part of the work, as, *e.g.*, Lieutenant Porgy, the Falstaffian *gourmet*, and the magnanimous Jack Witherspoon, who dies for his friend.

Woodcraft (1st ed. entitled The Sword and the Distaff). Before 1854.

The Forayers. 1855.

Eutaw. 1856.

The same subject, and often the same characters, transferred to scenes in the interior, chiefly on the Santee and Congaree rivers.

The Scout (1st ed. entitled The Kinsmen). 1841.

Here occurs the racy portrait of Supple Jack Bannister, the boatman of Congaree.

[Each 30c. Lovell, *N.Y.*]

STOWE, HARRIET ELIZABETH [*née* Beecher; 1812-96]. Uncle Tom's Cabin. 1852.

A historic exposure of the barbarities of slavery, which did incalculable service for emancipation: a highly emotional book, as befitted its purpose. The characters are strongly accentuated types of virtue and villainy, *e.g.*, Uncle Tom, Topsy, Eva, Harris and the brutal Legree; scenes, like the flogging to death, which were intended to appeal to public compassion, are relieved by passages of a tenderer pathos and a lively humour. [$1.50, $1 Houghton, *Boston;* 3/- Nelson; 2/6 Sands; 2/-, 1/6 Warne. *Illustrated:* $3 Houghton, *Boston* (16/- Low), by Cruickshank; 3/6 Hutchinson, by Nystrom-Stoopendaal; 5/- Cassell.]

Dred; a Tale of the Great Dismal Swamp. 1856.

Another anti-slavery manifesto, couched in the form of a novel, with another strong human creation in Old Tiff. Dred himself is a wearisome ranter. The book preaches indirectly true ideals of humanity and religion, while satirising bigotry and fanaticism. It is sometimes known as *Nina Gordon.* [$1.50 Houghton, *Boston;* 2/6, 2/- Low.]

The Minister's Wooing. 1859.

A semi-historical picture of the manners and character of Newport people early in the 19th century, especially of their Puritanical life and sombre religious creed. Dr. Hopkins and Captain Aaron Burr were actual persons. The Doctor is about to marry his pupil, the heroine, when her sailor lover appears, and he magnanimously releases her. [$1.50 Houghton, *Boston;* 2/- Low.]

The Pearl of Orr's Island. 1861.

"A Story of the Coast of Maine." Chiefly quiet portraiture of a set of Puritan folk, pious, solemn and honest, and somewhat dull; their dulness made the target for mild satire. There are thrilling episodes, but most of the story is very sober, ordinary love matters and wedded life, unconsciously humorous talk, and the diverting eccentricities of an attractive person, Miss Roxy, and an unconverted original, Captain Kettridge. [$1.50 Houghton, *Boston;* 3/6 Low.]

Agnes of Sorrento. 1862.

Fifteenth century Italy. A nobleman's love for a girl of the people, whose sterling piety is offended by his infidelity to the Church, but who is won at last. Minute delineation of mediæval society, the religious sentiments of various classes, and the religious and political movements of an unsettled age, pictures of monastic life, etc. Savonarola's crusade and death form an important episode; the plot introduces encounters with bandits, escapes from profligate nobles, etc. [$1.50 Houghton, *Boston;* 2/- Smith & Elder.]

Oldtown Folks. 1869.

Sam Lawson's Oldtown Fireside Stories. 1872.

Portraiture of bygone society (about 1800), characters and manners in a Massachusetts village (in Norfolk County), comprising many types—Indians, Hibernians, English, Puritan home life, and ghosts; drawn with sympathy and humour. [Each $1.50 Houghton, *Boston.*]

TAYLOR, BAYARD [1825-78]. Hannah Thurston. 1864.

Hannah is an advocate of woman's rights, who devotes her life to her mission as lecturer on the woman question, but unfortunately for her aims she meets a man who awakens her love. The story is original, full of lifelike character, and teems with fruitful ideas. [$1, 50c. Putnam, *N.Y.*]

Joseph and his Friend. 1870.

A quiet and truthful story of homely life in rural Pennsylvania, the author's own country; like the former, abounding in fine ideas and rich in local colour. [$1.50 Putnam, *N.Y.*]

THOMPSON, DANIEL PIERCE [1795-1868]. The Green Mountain Boys. 1840.

A romance of the Settlement of Vermont, embodying hero tales of Vermont, incidents of the quarrels between Vermont and New York, and stirring episodes like the capture of Ticonderoga, all of them steeped in local colour. [$1, 75c. Caldwell, *Phila.*]

WARE, WILLIAM [1797-1852]. Zenobia; or, the Fall of Palmyra. 1836.

A series of letters written from Palmyra by a Roman, and depicting in an imaginative manner the splendours of the desert city and its overthrow by Aurelian. A good historical picture of the life and manners of the early 3rd century when Paganism and Christianity were at war. The author was a traveller and a scholar. [$1, 75c. Caldwell, *Phila.*; 5/-, 2/6 Warne.]

Julian; or, Scenes in Judæa. 1841.

The hero is a Roman Jew, the apostate emperor Julian is a prominent character-study. A fine picture of the pageantry and barbarities of ancient Rome. [$2.50 Estes, *Boston;* 2/6 Warne.]

WARNER, SUSAN ["Elizabeth E. Wetherell"; 1819-85]. The Wide, Wide World. 1850.

Pictures of past life and manners in New England, charged with pious evangelical teaching, and characterised by a very lachrymose pathos; the characters and incidents of a thoroughly homely kind, and depicted with fidelity to the little things of life. [75c. Caldwell, *Phila.*; $1, 50c. Lippincott, *Phila.*; 3/6, 1/- net Routledge.]

Queechy. 1852.

A book of similar piety and sentiment. [$1, 50c. Lippincott, *Phila.*; 3/6, 1/- net Routledge; 3/- Nelson.]

WINTHROP, THEODORE [1828-61]. Cecil Dreeme. 1861.

A drama of passion. The author shows how potent and profound are the struggles and emotions that take place amid such commonplace surroundings as an average lodging-house in New York. [30c. Holt, *N.Y.*; 2/- W. Scott.]

John Brent. 1864.

An energetic, full-blooded romance of the unrestrained and lawless life of the Western plains; Helen Clitheroe, the heroine, is a novel type of womanhood, and something of an enigma. [30c. Holt, *N.Y.*; 1/- Paterson, *Edinb.*]

II. FROM THE OUTBREAK OF THE CIVIL WAR (1861) TO THE PRESENT DAY.

"Adeler, Max" [Charles Heber Clark]. Out of the Hurly-Burly; or, Life in an Odd Corner. 1874.

A farrago of absurd and highly diverting incidents; farce of an extravagant kind. [6d. Ward & Lock.]

Transformations.

Short pieces of a like kind, *e.g.*, *Mrs. Shelmire's Djinn*, the Aladdin fable transplanted to American soil. [1/- Ward & Lock.]

Adler, Cyrus, and Allan Ramsay. Told in the Coffee-House. 1898.

"Turkish tales collected and done into English." [75c. Macmillan, *N.Y.*]

Alcott, Louisa May [1832-88]. Little Women; or Meg, Joe, Beth and Amy. 1869.

A bright and genial story of childhood and home life, portraying four girls who are wholesome types of character, and following their growth to womanhood. [$1.50 Roberts, *Boston;* 2/6 Sands; 2/- Nisbet; 1/4 Blackie. *Illustrated*, $2.50 Roberts, *Boston.*]

Little Men; Life at Plumfield with Jo's Boys.

[$1.50 Roberts, *Boston;* 2/- Low.]

Jo's Boys, and How They Turned Out [*sequel* to *Little Men*].

[$1.50 Roberts, *Boston;* 5/- Low.]

An Old-Fashioned Girl. 1870.

Common-place people and common-place events: the coming of a country girl to a fashionable Boston family, their failure, and her goodness and self-sacrifice rewarded by the love of a manly fellow. [$1.50 Roberts, *Boston;* 2/- Low.]

Work: a Story of Experience. 1873.

Life of a New England girl of superior birth, who goes out to earn her living, and, as housemaid, actress, governess, and, finally, as a wife, shows energy and adherence to the right. In the minor characters, and in the humorous dialogue, the influence of Dickens is patent. [$1.50 Roberts, *Boston;* 2/- Low.]

Eight Cousins; or, the Aunt Hill. 1875.

Story of a set of boys and girls, whose diverse characters and ways are drawn with a thorough enjoyment of, and affection for, children, and with plenty of fun. They have no precocious traits, but appeal to mature readers by their naturalness and the light they throw on questions of training and education. [$1.50 Roberts, *Boston;* 2/- Low.]

Rose in Bloom [*sequel*]. 1877.

The cousins as they are a few years after their European holiday; principally their love stories. [$1.50 Roberts, *Boston;* 2/- Low.]

Aldrich, Thomas Bailey [b. 1836]. The Story of a Bad Boy. 1869.

Autobiography in the main. The bad boy is a New Orleans lad who comes to a New England seaport, of pronouncedly Puritanical character, to be educated. Reproduces the narrow range of boyish experience and imagination, the immense

sorrows arising from petty troubles, and the exquisite fascination of the average boy's adventures and mischievous escapades. Comic as a whole, with bits of boyish pathos, home-sickness, love-sickness, etc. [$1.25 (Gay & Bird 6/-), 50c. Houghton, *Boston.*]

*Marjorie Daw; and other Stories. 1873.

Artful stories, wit characterising not only the style but the manipulation of plot; *Marjorie Daw, e.g.*, leading up, by a climax, to an unforeseen conclusion, making a fool of the reader in a good-natured way. Hawthorne praised the delicate art and subdued pathos of *Père Antoine's Date Palm.* Every tale is logically worked out, rounded and complete in itself, and usually ends in a surprise. [$1 Houghton, *Boston;* 1/- Douglas, *Edinb.*]

Prudence Palfrey. 1874.

A nearly impossible plot, worked out with wit and plausibility—how a murderer and thief from the gold-diggings acts as minister in a New England village, wins the heart of his flock, and very nearly that of Prudence. [$1.50, 50c. Houghton, *Boston;* 1/- Douglas, *Edinb.*]

The Queen of Sheba. 1878.

A novelette connected with *Marjorie Daw* by the character of Flemming. Compact of humour and sensation, one of the most striking incidents being the escape of the lunatics from an asylum after locking in their keepers. Scenes: a New Hampshire village and then Switzerland. [$1.50, 50c. Houghton, *Boston;* 1/- Douglas, *Edinb.*]

The Stillwater Tragedy. 1880.

His most elaborate novel. A murder and the detection of the murderer furnish the motive. The various aspects of life in a manufacturing village, the passions and calamities of a strike, are realistically depicted; and a love story introduces the element of romance. [$1.50, 50c. Houghton, *Boston;* 2 vols. 2/- Douglas, *Edinb.*]

Two Bites at a Cherry; and other Tales. 1893.

The title-story a good specimen of his subtle and delicate workmanship. [$1.25 Houghton, *Boston;* 1/- Douglas, *Edinb.*]

ALLEN, JAMES LANE. Flute and Violin; and other Kentucky Tales. 1891.

Stories of the author's native country, the Blue-Grass Region of Kentucky, and of its hardy agricultural folk, true Anglo-Saxons. Mostly pathetic in motive: *Two Gentlemen of Kentucky*, a touching, sadly humorous story of master and slave; *The White Cowl* and *Sister Dolorosa*, two stories of monastic life; *King Solomon*, a vagrant white who redeemed his character by acting as grave-digger in the dreadful cholera year, 1833; *Flute and Violin*, and others, have some of the delicate art and imagination of Hawthorne, and the natural description is akin to Thoreau's. *Two Gentlemen of Kentucky*, reprinted from this book, 50c. Macmillan, *N.Y.* [$1.50 (6/-) Macmillan.]

A Kentucky Cardinal. 1895.

The title refers to a cardinal bird, and indicates the subtle motive that underlies the story. An act of unkindness to this shy child of Nature brings misunderstanding into two young people's courtship. An extremely delicate study of personality and motive, penetrated with a tender love of Nature. Perhaps of most interest for its descriptions of Kentucky. [$1 (3/6) Macmillan.]

Aftermath [*sequel*]. 1896.

A companion idyll consisting of meditations and fanciful disquisitions on life. A pure and beautiful portrayal of courtship and marriage is embodied in the

little tale, touched at the end with delicate pathos. The dominant motive is the conflict between the love of Nature and the humaner love of wife and home. [$1 3/6) Macmillan. With *A Kentucky Cardinal, illustrated* by Hugh Thomson, 6/- ($2.50) *id.*

Summer in Arcady. 1896.

The common incidents of a girl's courtship by a young farmer, related in such manner as to emphasise the dangers young people run who are not properly advised by parents. The idyll is imaginatively handled, and the sights and sounds of woods and fields in summer are harmonised into a poetic symphony. [$1.25 (3/6) Macmillan.]

*The Choir Invisible. 1897.

A sentimental story of Kentucky in the years following the War of Independence, very delicate in analysis of feeling, and in the suggestive and poetical use of landscape. The theme is an honest and pure affection between a man and woman separated by marriage. The book deals exclusively with the inner life, and is almost devoid of external incident, though the perilous conditions of existence in the colonising days are brought out forcibly by glimpses of Indian warfare. [$1.50 (6/-) Macmillan. *Illustrated* by Orson Lowell, $2.50 (7/6 net) *id.*]

The Reign of Law: a Tale of the Kentucky Hemp Fields. 1900.

A young Kentuckian, brought up in the belief of the literal inspiration of the Bible, enters as a student for the ministry in the Lexington College. The story shows his awakening to a wider belief, resulting in his own loss of faith, until a woman, knowing little of theology, reconciles him to life and to the truest religion. English edition bears title *The Increasing Purpose.* [$1.50 (6/-) Macmillan.]

ALTSHELER, JOSEPH A. A Herald of the West. 1898.

An American story of 1811-15, dealing with the English war of 1812, describing the attack on Washington and the battle of New Orleans, and depicting the deep animus against England fostered by the events preceding this war. [$1.50 Appleton, *N.Y.*]

ANONYMOUS:—

Aristocracy. 1888.

A satire upon the many flattering pictures of society now offered to the public. The characters are said to be well-known people. The book depicts barely one decent character, and the panorama of English life is wholly depressing. [$1, 50c. Appleton, *N.Y.*]

The Breadwinners. 1884.

A study of social phenomena, more particularly contests between labour and capital, in a town of Ohio. Full of earnest feeling, and even of prejudice. Realistic, not only in representing characters and actions, but in reproducing the tone and atmosphere of this provincial town. [50c. Harper, *N.Y.*; 2/- Warne.]

*Democracy; an American Novel. 1880.

The political society of Washington, its corruptions, intrigues and cabals, realistically and pessimistically depicted. The various diplomats, Senators and Members of Congress are incisively portrayed; actual people have been pointed out as the originals; and the scandals, *e.g.*, the bribery case that hastens the *dénouement*, resemble chapters of recent history. [$1, 30c. Holt, *N.Y.*; 4/6 Macmillan; 6/- Ward & Lock.]

ASTOR, WILLIAM WALDORF [b. 1848]. Valentino. 1885.

A historical romance of the 16th century in Italy, dealing with the intrigues of Cesare Borgia and presenting a variety of Italian types, with plenty of incident. [$2 Scribner, *N.Y.*; 6/- Unwin.]

Sforza; a Story of Milan. 1889.

Loosely connected scenes of Milanese life in the 16th century, with historical accompaniments. [$1.50 Scribner, *N.Y.*; 6/- Ward & Downey.]

ATHERTON, *Mrs.* GERTRUDE FRANKLIN [*née* Horn]. Los Cerritos; a Romance of Modern Times. 1890.

Los Cerritos is an abandoned ranch in Southern California, on which poor whites and Mexican half-breeds have squatted. The wealthy owner attempts to eject them, with exciting consequences. [$1, 50c. Lovell, *N.Y.*; 3/6 Heinemann.]

Before the Gringo Came. 1894.

Eleven stories of California life before the Gringo (American) came. [$1, 50c. Tait, *N.Y.*]

Patience Sparhawk and Her Times. 1897.

An over-intelligent, undisciplined girl from a Californian ranch and her career in New York. Her experiences among people of fashion, with love affairs of an unchastened kind, her life as a lady journalist, post-matrimonial flirtations, etc., are all described in a dashing, unreticent way, with lively sketches of modern life and character. [$1.50 (6/-) Lane.]

*The Californians. 1898.

The story of a woman's heart. Magdaléna, a daughter of the ancient Spanish owners of the soil, is a Californian Jane Eyre in her lack of natural endowments and in the frankness with which her experiences and emotions are analysed. The scene is laid amidst the cloistered luxury of a rich hidalgo's home. The contact of this effete type of civilisation with the uncouth, strenuous life of the modern Yankee, is a vital motive of the book. [$1.50 (6/-) Lane.]

A Daughter of the Vine. 1899.

A tragic story of a woman who, through the sins of her parents, is a dipsomaniac; a searching study of the female heart: frank, but, on the whole, delicately treated. [$1.50 Lane, *N.Y.*; 6/- Nisbet.]

The Valiant Runaways. 1899.

A romance of California before the Union, giving a picture of a time of incessant feud and adventure and of the Spaniards in their decadence. [$1.25 Dodd & Mead, *N.Y.*; 5/- Nisbet.]

*Senator North. 1900.

In Betty Madison the authoress presents a strong type of American womanhood. She is a Washington belle from the Southern States, who takes an interest in politics, and thus enables the writer to draw a more dignified picture of American statesmen than Mrs. Burnett and the author of *Democracy* have given us. The elderly senator, who gives his name to the novel, fascinates this wilful and emancipated young lady. Many political and social questions are opened up; amongst them the racial problem, which is illustrated by a pathetic episode. [$1.50 (6/-) Lane.]

The Aristocrats. 1901.

Letters of the young Lady Helen Pole to an English friend during a year spent in the Adirondacks among the most exclusive sets in American society.

These people and their affectations are cuttingly, if superficially, satirised, especially the literary coteries, over-refined and "emasculated" according to this outspoken young lady, whose views on modern decadence and emancipation are often expressed in defiance of prudery. Full of amusing caricatures. The book was first published anonymously and made some sensation. [$1.50 (6/-) Lane.]

The Conqueror. 1901.

"The True and Romantic Story of the Birth, Life and Death of Alexander Hamilton, Statesman, Orator and Soldier"—told in the manner of fiction, though based on a careful study of the Hamilton family papers and public records of the West India Islands. Washington, Lafayette, Laurens, Adams, Madison, Burr and Hamilton's other friends and enemies are the *dramatis personæ*. [$1.50 Macmillan, *N.Y.*]

AUSTIN, *Mrs.* JANE GOODWIN [1831-94]. A Nameless Nobleman. 1881.

The scene is laid in Plymouth, a New England village, making ready for the reception of a clergyman who is bringing home his wife. Religious in tone. [$1, 50c. Houghton, *Boston.*]

Dr. Le Baron and his Daughters; a Story of the Old Colony. 1890.

The doctor is son of the Nameless Nobleman in the former romance. This tale deals more discursively with later phases of social life, embodying many traditions and legends. [$1.25 Houghton, *Boston.*]

Standish of Standish. 1890.

A tale of the pilgrims of Plymouth Colony in the 17th century. [2 vols. $5, $1.25 Houghton, *Boston;* 3/6 Ward & Lock.]

David Alden's Daughter. 1892.

Twelve stories, each representing some noteworthy character or epoch of colonial times. [$1.25 Houghton, *Boston.*]

Betty Alden [*sequel*]. 1899.

[50c. Houghton, *Boston.*]

BACHELLER, IRVING. Eben Holden; a Tale of the North Country. 1900.

A discursive country novel of life in the Adirondacks fifty years ago, with some historical characters, *e.g.*, Horace Greely and Abraham Lincoln. The interest centres in Eben Holden, a faithful old servant, who is lovingly drawn. Graphic pictures of nature and of life in the woods and fields. [$1.50 Lothrop, *Boston.*]

BALESTIER, CHARLES WOLCOTT [1861-91]. *See* A. IX., p. 135, *sub nom.* KIPLING, RUDYARD.

BANGS, JOHN KENDRICK [b. 1862]. The Water Ghosts; and Others. 1894.

An extravagant and hilarious series of ghost stories, farcical in motive throughout. [$1.25 Harper, *N.Y.*]

The Idiot. 1895.

Comic dialogues, or monologues, by the "Idiot," at a boarding-house table. [$1 Harper, *N.Y.*]

The Bicyclers; and Three other Farces. 1896.

A series of compact farces, varying in motive, but all embracing the same characters. [$1.25 Harper, *N.Y.*]

House-boat on the Styx, 1896; The Pursuit of the House-boat: Further Account of the Doings of the Associated Shades under the Leadership of Sherlock Holmes, Esq. 1897.

Shakespeare, Mozart, Dr. Johnson, Delilah, Lucretia Borgia, Barnum, Artemus Ward and Phidias are among the *dramatis personæ* of these absurdities. [Each $1.25 (2/-) Harper.]

BARNES, JAMES. Yankee Ships and Yankee Sailors. 1897.

Thirteen romantic episodes occurring on the ships that fought in the war of 1812, by the author of *Naval Actions of War in* 1812. [$1.50 Macmillan, *N.Y.*]

Drake and his Yeomen. 1899.

"A True Account of the Character and Adventures of Sir Francis Drake, as told by Sir Matthew Maunsell, his Friend and Follower." [$2 (8/6) Macmillan.]

BASKETT, JAMES NEWTON. At You-all's House. 1898.

A Missouri nature-story. [$1.50 (6/-) Macmillan.]

As the Light Led. 1900.

A long and leisurely country love story, located in Northern Missouri, when the political issues of that region were seriously affected by the disputes of the Immersionists and Paedobaptists. The characters are farmers and their people. [$1.50 (6/-) Macmillan.]

BATES, ARLO. The Pagans. 1884.

The Philistines [*sequel*]. 1889.

The scene of these two novels is Boston, but the stories are as fanciful as they are realistic. The "Pagans" are an imaginary coterie of artistic people, who are thorough Bohemians, but are united chiefly by the obligation not to descend from the ideals of true art for the sake of gain. In the sequel the deterioration of a renegade is worked out. [(1) $1 Holt, *N.Y.*; (2) $1.50 Ticknor, *Boston.*]

A Lad's Love. 1887.

A summer story of youth and love, sketching humanity and manners at a watering-place. [$1 Roberts, *Boston.*]

The Puritans. 1898.

A "smart" story of two clerical celibates who are captivated by two brilliant women of Boston. [$1.50 Houghton, *Boston.*]

BATES, MORGAN. Martin Brook. 1901.

One of a series of novels striving to represent realistically various phases of American life. This depicts the conditions that produced a typical Abolitionist, and is an earnest and painstaking work. [Harper.]

BAYLOR, FRANCES COURTENAY [*Mrs.* Belger; b. 1848]. On Both Sides. 1886.

Two stories, one of an American family in London, the other of an English family in America. [$1.25 (5/-) Lippincott.]

Juan and Juanita. 1887.

Mexico and Texas form the background of the story, which sketches the Indian graphically. [$1.50 Ticknor, *Boston.*]

Claudia Hyde. 1894.

A simple story, whose strength lies in its portraiture of the decayed gentry of Virginia. [$1.25 Houghton, *Boston;* 3 vols. 31/6 Harper, *London.*]

BEARD, WOLCOTT LE CLEAR. Sand and Cactus. 1900.

Brief stories of life in the central Southern States; telling and humorous in style; shows influence both of Bret Harte and of Rudyard Kipling, *e.g.*, *A Brother to St. James* and *Liver's Responsibility*. [$1.50 Scribner, *N.Y.*; 6/- Unwin.]

BEECHER, HENRY WARD [1813-87]. Norwood; or, Village Life in New England. 1866.

A comprehensive representation of life in a thriving village just before the War; the principal people are a parson of the old school, who holds philosophical duels with the physician, an eccentric sage and other gossips, Rose, the doctor's daughter, and her suitors. One of the lovers is a young hero, though a dullard, and proves his worth on the field of Gettysburg, where Rose acts as nurse. Here is the climax of the story: they return home to a happy future. [50c. Fords, Howard & Hulbert, *N.Y.*; 6/- Low.]

BELLAMY, EDWARD [1850-98]. Looking Backward, 2000-1887. 1888.

The imaginary narrator awakes from a miraculous sleep and finds himself in Boston in A.D. 2000. A Socialist millennium reigns there, all human ills being banished by the power of universal wealth. *My Afterdream*, by JULIAN WEST (6/- Unwin, 1900), is a rejoinder and a criticism in the shape of another prophetic romance. [$1, 50c. Houghton, *Boston*; 1/-, 6d. Routledge.]

BENSON, B. K. Who Goes There? 1900.

The story of a spy in the Civil War: perhaps the best story that has yet been written on the War. [$1.50 (6/-) Macmillan.]

A Friend with the Countersign. 1901.

Deals with the same War, but in another army—a story of desperate personal adventure, political plot and counterplot, villainy, and a devoted woman's love, all interwoven with the Virginia campaigns of Grant and Lee. A striking episode is how the hero—a scout—lost his memory, and the results. [$1.50 Macmillan, *N.Y.*]

BISHOP, WILLIAM HENRY [b. 1847]. Detmold. 1879.

The story of an American architect who pursues his studies in Europe. [$1.25, 50c. Houghton, *Boston*.]

The House of a Merchant Prince. 1883.

A story of New York life and society. [$1.25, 50c. Houghton, *Boston*.]

The Golden Justice. 1887.

A picture of politics and industry in a bustling Western city, containing a powerful description of the havoc wrought by a tornado. [$1.25 Houghton, *Boston*.]

BROOKS, ELBRIDGE S. A Son of Issachar. 1890.

A melodramatic romance, of which the two principals are Judas Iscariot and the young man of Nain whom Christ raised from the dead. Attempts elaborately to justify Judas's motives, and for this purpose brings in a complicated series of plots and insurrections against Herod and the Romans. [$1.25 Putnam.]

BROWN, ALICE. Meadow-Grass. 1895.

Short tales of New England village life, characterised by a joyous, outdoor spirit and a keen delight in the open air. *Heartsease*, *Joint Owners in Spain*, *Farmer Eli's Vacation*, are good representatives of the stories. [$1.50 Copeland, *Boston*.]

King's End. 1901.

A quiet story of life in a New England mountain village, in the style made familiar by Miss Wilkins; full of insight into rustic character such as that of the rough, manly young farmer, of his deaf mother, of the spiritually-minded elder, and of the young woman with the call to go preaching.

BROWN, HELEN DAWES. The Petrie Estate. 1893.

A study of character development: the heroine comes into possession of the estate, but that is a less important matter than how she learns self-control. [50c. Houghton, *Boston;* 6/- Harper, *London.*]

BULFIN, WILLIAM. Tales of the Pampas. 1900.

Free-and-easy, broadly humorous stories of rough life in Argentina, where Irish settlers are numerous. The contrasts of Spanish and Hibernian character give point to several of the tales. [1/6 Unwin.]

BUNNER, HENRY CUYLER [b. 1855]. The Story of a New York House. 1887.

A study of typical local and family history—quiet, uneventful American realism; as a picture of life melancholy in tone. [$1.25 Scribner, *N.Y.*]

The Bridge.

A story of the French quarter of New York. [50c. Scribner, *N.Y.*]

Zadoc Pine; and other Stories. 1891.

Chiefly incidents narrated in happy journalistic style, not without art; comic and pathetic. [$1 Scribner, *N.Y.*; 5/- Gay & Bird.]

The Runaway Browns. 1892.

The experiences of a couple who shut up house and wander forth among all sorts of people—tinkers, strolling players and the like. A whimsical book, filled with curious observations on life and character. [$1 (3/6), 50c. Brentano.]

BURNETT, FRANCES ELIZA [*née* Hodgson; b. 1849; *English by birth*]. *That Lass o' Lowrie's. 1877.

A story of the author's native Lancashire. Loving and thoroughly realistic portraiture of the humble life of the working classes. The romantic plot tells how a young engineer marries the brave daughter of a savage and drunken miner, after she had saved his life. [$1.25 Scribner, *N.Y.*; 3/6, 1/6, 1/- Warne.]

Vagabondia [*previously called* Dolly]. 1877.

Good-humoured pictures of life in a shiftless English household: portraits of girls and boys in their happy childhood and amid the troubles of dawning maturity; sympathetic and often humorous. [$1.25, 50c. Scribner, *N.Y.*; *Dolly*, 3/6 Warne.]

*Haworths. 1879.

A tragic story of the same lowly domestic life of the Lancashire work-people. [$1.25 Scribner, *N.Y.*; 3/6 Warne.]

Louisiana. 1880.

Portrait of a simple and beautiful type of Southern girlhood; a pathetic story, embodying scenes of life in the mountain region of North Carolina. [$1.25 Scribner, *N.Y.*; 1/- Warne; with *That Lass o' Lowrie's*, 3/6 Macmillan.]

Through One Administration. 1883.

A poignant drama enacted amidst the brilliant social life and the political corruption of Washington. A woman married to a politician of the worst type

loves and is loved again by an old wooer. Both are true and conscientious people, and the pathos of the situation is that the lover watches the husband using his wife for base political ends. [$1.50 Scribner, *N.Y.*; 3/6 Warne.]

The One I Knew the Best of All.

The life of a little playwright and romancer of the nursery, confessedly autobiographic. [$2 Scribner, *N.Y.*; 3/6, 2/-, 1/- Warne.]

Little Lord Fauntleroy. 1886.

A sort of fairy tale in real life. The seven-year-old hero, living among vulgar people in New York, suddenly becomes heir to a selfish and crusty old earl, goes to England and fascinates everybody, including his ogreish grandsire. The contrasts of character are trenchant, as befits a book for children, the good folk being very good and the bad intensely bad; but the pathos of certain scenes and the refined ideals of character are such as older readers can appreciate. [$1.25 Scribner, *N.Y.*; 3/6 Warne.]

Sara Crewe; and other Stories. 1888.

More fairy tales of modern life; fresh and naively humorous. Sarah Crewe is a persecuted little drudge, to whom a good fairy comes in the person of a rich Indian gentleman, bringing her a fortune. Editha, an innocent maiden of seven, gives the burglar her own toys and trinkets, and persuades him to leave her father's. [$1.25 Scribner, *N.Y.*; 3/6 Warne.]

The Captain's Youngest; Piccino; and other Stories. 1894.

A touching tale of a little boy's devotion and death for his sister's sake. *Piccino* is another tale of childhood readable both by children and adults. [$1.25 Scribner, *N.Y.*; 3/6 Warne.]

The Begum's Daughter.

A tale of New Amsterdam in 1689: the episode of the Leisler rebellion in New York admirably told. [$1.25 Scribner, *N.Y.*]

Zachary Phips.

Story of a Boston boy who took part in the mysterious Western expedition of Aaron Burr. [50c. Scribner, *N.Y.*]

A Lady of Quality. 1896.

Supposed to be written in the 17th century. The heroine is a character of extraordinary energy and egoism. As a child she is a little daredevil, as a girl a hoyden, indulging in clandestine love passages; when marriageable she weds an aged earl, and on his death becomes a duchess. In a fit of fear and passion she murders an old lover, laying the ghost of her past for ever; and in spite of remorse and the constant risk of discovery, she lives out her life pleasantly and in outward honour. [$1.50 Scribner, *N.Y.*; 6/- Warne.]

His Grace of Osmonde [*sequel*]. 1897.

The story of the Lady of Quality's husband; the end of the 17th and the beginning of the 18th centuries furnish scenery, costumes and manners. [$1.50 Scribner, *N.Y.*; 6/- Warne.]

In Connection with the De Willoughby Claim. 1899.

Country life in Tennessee about the time of the Civil War (1861). A leisurely and rambling story, peopled by interesting and attractive characters, with sketches of homely life. [$1.50 Scribner, *N.Y.*; 6/- Warne.]

BURNHAM, *Mrs.* CLARA LOUISE [*née* Root; b. 1854]. No Gentlemen. 1881.

An entertaining love story; a party of Boston girls spend an independent holiday at a farm, but at a certain stage realise that male society is good for them, with happy results. [$1.25 Houghton, *Boston.*]

Dearly Bought. 1884.

A double or triple love story, with character sketches of a pleasant set of people in a village near Philadelphia, including some oddities. Very fresh and entertaining, with dialogue that is pre-eminently natural. [50c. Houghton, *Boston.*]

Next Door. 1886.

A delineation of life fifty years ago in a sequestered farmstead in New England; apparently inspired by memories of a happy childhood spent there. [$1.50 Houghton, *Boston.*]

Young Maids and Old. 1888.

A characteristic love novel; one of the heroines is a coquettish but sound-hearted girl, and the other is modest and reserved; but there is no didactic aim in the contrast. [50c. Houghton, *Boston.*]

BYNNER, EDWIN LASSETTER [b. 1852]. Agnes Surriage. 1887.

A love romance of colonial times, based on the story of Sir Charles Henry Frankland, who fell in love with a beautiful servant at an inn at Marblehead, and ultimately married her in gratitude for his escape from the earthquake at Lisbon (1755). [50c. Houghton, *Boston.*]

Penelope's Suitors. 1887.

Penelope Pelham tells us in her diary how she came to throw over her lover Edward Buckley, and to become the wife of the Governor of Massachusetts. A fresh, artless story of a young girl's heart. [50c. Houghton, *Boston.*]

CABLE, GEORGE WASHINGTON [b. 1844]. * Old Creole Days. 1879.

Seven stories of New Orleans, which revealed to the world a phase of life unknown before. They portray the Creole character with great tenderness and intimate knowledge, artfully reproducing the quaint and musical sounds of the broken English that is spoken by the half-French natives. Such pieces as *The Belles Demoiselles Plantation* are deeply pathetic; while the writer's droll humour finds ample expression in Posson Jone. [$1.50 Scribner, *N.Y.*; 1/- Douglas, *Edinb. Illustrated* by Herter, $6 Scribner, *N.Y.* (21/- net Hodder), 1897.]

*The Grandissimes. 1880.

A sustained and lengthy romance, resuscitating the dead past of New Orleans and its Creole inhabitants as they were a century ago. Rich in character, varied in its changes from tragedy to romance, and from romance to trenchant realism. [$1.50 Scribner, *N.Y.*; 6/- Hodder. *Illustrated* by Herter, $6 Scribner, *N.Y.* (21/- Hodder), 1899.]

Madame Delphine; Carancro; and Grande Pointe. 1881.

A touching story of humble heroism in the person of an old quadroon woman in New Orleans, throwing pathetic light on the racial prejudices that make life miserable for people of tainted blood. The other two appear later as episodes in *Bonaventure.* [75c. Scribner, *N.Y.*; 1/- Douglas, *Edinb.*]

Dr. Sevier. 1884.

A story of the long, despairing struggle of a young married pair in the prosperous world of New Orleans before the War. The Doctor is an elaborate

study of an exceptional type of character. The old Creole town, streets, houses and people are very completely delineated, and all sorts of brogues mingle in the dialogue. [$1.50 Scribner, *N.Y.*; 12/- Douglas, *Edinb.*]

*Bonaventure; a Prose Pastoral of Acadian Louisiana. 1888.

The development of a saintly character from a nature originally selfish, worked out as a chapter of ethical history. An idyllic love story, with humour in the character sketches of the innocent and homely Acadians exiled in Louisiana. Abounds in natural description. [$1.50 Scribner, *N.Y.*; 2/6 Low.]

John March, Southerner. 1894.

A story of reconstruction in the South. Scene: Suez, an old town battered by the recent Civil War, and now the meeting-place of Northern promoters and irreconcilable Southerners. The rapid career of various financial companies, the intrigues, quarrels, fights, and the final collapse make a vigorous story. The characters are types of the period; *e.g.*, Leggett, the half-breed, a servile, insolent scoundrel, who conspires with a white villain to ruin March; the old judge is an amiable figure. [$1.40 Scribner, *N.Y.*; 2/6 Low.]

The Cavalier. 1901.

A complicated romance of the Civil War, by a sympathiser with the Confederates. There are several stirring chapters of fighting, but the principal interest is in the character-drawing and the analysis of feeling and motive.

CANAVAN, MICHAEL JOSEPH. Ben Comee. 1899.

A tale of Rogers's Rangers, 1758-1759. [$1.50 (6/-) Macmillan.]

CATHERWOOD, *Mrs.* MARY HARTWELL [b. 1847]. The Romance of Dollard. 1889.

Two centuries and a half ago Dollard, with a devoted band of Hurons, repulsed a horde of Iroquois invading New France. Round this incident this romance is woven, reproducing the traits of several actual personages. But the novelist works from within outwards, and it is to the inner play of motive that the attention is called. The high-souled heroine, the valiant Dollard, and the courageous Huron, Annahotaha, are all well portrayed. [$1.25 Century Co., *N.Y.*; 6/- Unwin.]

The Lady of Fort St. John. 1892.

A story of Acadia (French Nova Scotia) in the year 1645, founded largely on authentic records. An episode of the feud between two French nobles, who hold seigniories from the King of France. One of them, a profligate and unscrupulous *protégé* of Louis XIII., besieges the fort of St. John, which is heroically defended by the wife of his foe, until he effects an entrance by treachery. [50c. Houghton, *Boston;* 6/- Low.]

The White Islander. 1893.

A romance of the old Indian wars, with a chief and an Indian girl, a white fugitive and a French girl, captive among the redskins, for characters. Jealousy, revenge, scenes of violence and superstitious orgies are wrought into a harmonious whole by the pictorial treatment of the wonderful scenery of forest and river, sunshine and storm. [$1.25 Century Co., *N.Y.*; 3/6 Unwin.]

The Chase of Saint Castin; and other Stories. 1894.

Seven rapid and strenuous tales of the strife and intercourse of French, Indian and English in the romantic period two centuries ago before the French were expelled from Canada and the Lake region. [$1.25 Houghton, *Boston.*]

Days of Jeanne d'Arc. 1897.

A careful study of the period, emphasising the moral beauty and valour of the inspired peasant maid. [$1.50 Century Co., *N.Y.*; 6/- Gay & Bird.]

CAVAZZA, ELISABETH. Don Finimondone: Calabrian Sketches. 1892.

Simple, sympathetic sketches of the peasant folk of Southern Italy. [75c. Webster, *N.Y.*]

CHAMBERS, ROBERT W. [b. 1865]. The Haunts of Men. 1898.

Multifarious stories of American or Canadian life. *Pickets*, a story of fraternising outposts during the Civil War; *Smith's Battery*, an exciting incident of the same period; *Enter, the Queen*, a farcical piece; *Another Good Man*, an extravagance; etc. [$1 Stokes, *N.Y.*; 3/6 Bowden.]

The Cambric Mask. 1900.

An exciting and amusing romance of commercial rascality, culminating in a violent attempt to expel the hero from his farm in Mohawk County. He is rescued from almost certain death by a girl, who marries him. [$1.50 Stokes, *N.Y.*; 6/- Macmillan.]

A Gay Conspiracy. 1900.

A romance of the *Zenda* type, with an audacious plot that introduces several living royalties under their disguises. Imaginary politics, diplomatic intrigues, and love are the motive forces. [$1.50 (6/-) Harper.]

Cardigan. 1901.

A spirited romance of the troublous times preceding the War of Independence. Unhistorical interests are predominant. Cardigan's love for a pretty heroine, and extraordinary and thrilling adventures among the Indians.

CHESNUTT, CHARLES W. The Conjure Woman. 1899.

Sketches of negro-life in the Southern States. The natural environment is depicted poetically as a sylvan background to the play of character and racial idiosyncrasy. [$1.25 Houghton, *Boston*; 5/- Gay & Bird.]

The Wife of His Youth; and other Stories of the Colour Line. 1900.

Short stories and studies of character and racial feeling in the case of the half-breed. Remarkable as the production of a coloured author, who sees what he depicts from the inside. [$1.50 Houghton, *Boston*.]

CHOPIN, KATE. Bayou Folk. 1894.

Stories and characterisations of the descendants of Acadian exiles in Louisiana, among whom the original traits seem to have been preserved in exceptional purity; an indolent, irresponsible race, keenly alive to personal honour and sensitive to passion; portrayed by a Southern lady who knows and loves them. [$1.25 Houghton, *Boston*.]

CHURCHILL, WINSTON [b. 1871]. The Celebrity: an Episode. 1898.

[$1.50 (6/-) Macmillan.]

*Richard Carvel. 1899.

An autobiography dealing with the period of the American Revolution (1773-1781), and, like *Esmond*, written in contemporary language. Scene: Maryland; the fine old landed gentry of those times are portrayed. Contains also a graphic and detailed picture of Georgian London. [$1.50 (6/-) Macmillan.]

The Crisis. 1901.

The scene is chiefly St. Louis, just before and during the Civil War, and the fierce political movements of the time are personified in a representative set of characters. Lincoln is there, and Grant and Sherman; while in the choice of a Yankee hero and his Southern lady love, the author displays broad sympathies and perfect justice. An honest and painstaking attempt to disclose the causes of the struggle. [$1.50 (6/-) Macmillan.]

CONVERSE, FLORENCE. Diana Victrix. 1897.

A character-study, introducing two New England college women and several Creoles. Scenes: New Orleans and the White Mountains. [$1.25, 50c. Houghton, *Boston;* 5/- net Gay & Bird.]

CONWAY, MONCURE DANIEL [b. 1832]. Pine and Palm. 1887.

An examination in detail of the state of things in the North and in the South existing just before the Civil War. A pair of friends, Northerner and Southerner, at Harvard, quarrel on the slavery question, and each agrees to reside a year in the other's country. [$1 Holt, *N.Y.*; 2 vols. 21/- Chatto.]

CLARK, IMOGEN. The Domine's Garden. 1901.

Shows little mastery of the art of fiction, but is remarkably successful in reproducing the manners and atmosphere of Dutch society in 18th century New York. The tragic note is strongly insisted upon. [6/- Murray.]

COOKE, ROSE [*née* Terry; 1827-92]. The Deacon's Week. 1884.

The Deacon, with considerable fortitude, relates his experiences of a protracted meeting, and the story is told by Mrs. Cooke with keen appreciation of the humours of New England character. [25c. Putnam, *N.Y.*]

Steadfast: the Story of a Saint and a Sinner. 1889.

Life and trials of a young minister in Connecticut Valley in the early 18th century. A presentation of New England character, founded on the history of the times. [50c. Houghton, *Boston;* 6/- Paul; 3/6 Sunday School Union; 1/- Melrose.]

Huckleberries Gathered from New England Hills. 1891.

Vernacular tales, like the huckleberry, typical of plain, hardy New England characters, *e.g., A Town Mouse and a Country Mouse,* a story truly Yankee in motive and idiom. [$1.25 Houghton, *Boston.*]

COOLEY, WILLIAM FORBES. Emmanuel; the Story of the Messiah. 1889.

A study of the life of Christ and his relations with his disciples and others, most prominent among whom is the doubter Thomas; a serious study of motives and actions, never departing far from the Biblical narrative. [$1.50 Dodd & Mead, *N.Y.*]

"CRADDOCK, CHARLES EGBERT" [Mary Noailles Murfree; b. 1850].
In the Tennessee Mountains. 1884.

Studies, eight in number, of the uncouth and rugged dwellers in the Great Smoky Mountains; reproducing their rude dialect, and depicting the wild scenery and aspects of mountain weather. [$1.25 Houghton, *Boston;* 6/- Longman.]

*The Prophet of the Great Smoky Mountains. 1885.

Two characters are singled out from the crowd of brutal and lawless hillmen and primitive villagers, Hiram and Dorinda; the former a moody, introspective preacher, a Bunyan worsted by his doubts; the other a girl of beautiful nature, born in a family of rascals and idlers. The main interest is concerned with her love-story, and with his spiritual experiences. [$1.25 Houghton, *Boston;* 2/- Chatto.]

In the Clouds. 1887.

Here again the interests are largely of the spiritual kind; and in the ample descriptions of Nature, the influence of physical surroundings on the mind of man are traced. The story is tragic, the faithful heroine, bewildered by her troubles, going mad. [$1.25 Houghton, *Boston;* 3/6, 2/- Ward & Lock.]

*The Despot of Broomsedge Cove. 1889.

Very long, describing not merely the magnificent phenomena of mountain regions, but also the varied life in homestead, tavern and store of this picturesque folk. Three characteristic figures stand out; the domineering and fiery young hero, the proud and fascinating heroine, and her sarcastic grandmother. The plot hinges on a mysterious murder. [$1.25 Houghton, *Boston;* 6/- Low.]

In the Stranger People's Country. 1891.

A dramatic story, full of vitality and action. The hero, a rugged, courageous and lofty figure, has some of the traits of Don Quixote. [$1.50 (2/6) Harper.]

His Vanished Star. 1894.

A number of mountaineers and townspeople delineated in the same objective manner, one young native being, as usual, singled out for deeper portraiture: the omen of a "temporary star" that he takes to himself supplies the title. The lawless doings of "moonshiners," the pursuit of a man on a charge of murder, a capitalist's ill-starred scheme for building a huge sanatorium, and some love affairs, combine to form the romantic interest. [$1.25 Houghton, *Boston;* 3/6 Chatto.]

The Young Mountaineers. 1897.

Short stories, chiefly about young men and their exploits and adventures; see, *e.g.*, *A Mountain Storm.* The grand aspects of nature are made great use of. [$1.25 Houghton, *Boston;* 6/- net Gay & Bird.]

CRANE, STEPHEN [1870-99]. *The Red Badge of Courage. 1895.

A striking example of psychological portraiture, the state of mind of the soldier in action; remarkable as the work of an inexperienced youth, who studied the phenomena at second-hand. One episode in the Civil War, the protracted battle of Chancellorsville, supplies the incidents. [$1 Appleton, *N.Y.*; 2/6 net Heinemann.]

The Little Regiment. 1896.

A collection of similar stories and studies, the title-story being an episode in a big engagement; an effect of actuality is obtained by an introspective method of relation, unusual epithets being added and added until a detailed picture is before the eye. [$1 Appleton, *N.Y.*; 2/6 net Heinemann.]

The Third Violet. 1897.

A story developed entirely in dialogue, and profusely spiced with Yankee slang. A poor, proud artist loves a wealthy girl, and subdues his pride to propose only in the last chapter. Bohemian scenes of struggling artist life in New York. Extremely realistic in reproduction of slovenly, illiterate talk and slangy manners. [$1 Appleton, *N.Y.*; 6/- Heinemann.]

Active Service. 1899.

A war correspondent's adventures in love and war during the Græco-Turkish campaign, where Crane served in this capacity. Very rough and slangy in style, but vivid. [$1.25 Stokes, *N.Y.*; 6/- Heinemann.]

The Monster; and other Stories. 1899.

The longest story, *The Monster*, condensed into a series of pithy scenes and dialogues, is the realistic development of a ghastly idea. A negro servant, with

unexpected heroism, rescues his master's son from a burning house and is hideously disfigured. The master, a village doctor, concentrates his science on the task of saving the life of this horrible wreck of humanity, and his stubborn devotion involves him in ruin. *His New Mittens* is a story of boy life. [$1.25 Harper, *N.Y.*]

Bowery Tales. 1900.

George's Mother (75c. (2/-) Arnold, *N.Y.*, 1896) and *Maggie* (75c. Appleton, *N.Y.*; 2/- Heinemann, 1896)—two studies of slum life in New York, reproducing with unshrinking fidelity the squalid, humdrum features of the life of the average poor, and the temptations to crime that assail them. [6/- Heinemann.]

Wounds in the Rain. 1900.

"A collection of stories relating to the Spanish-American War of 1898." Similar impressionist pictures of warfare by a correspondent who was in the thick of it, *e.g.*, *The Price of Harness*, a tale in the same genre as *The Red Badge*. *The Second Generation* is a story of degeneration in the case of a young American. [$1.50 Stokes, *N.Y.*; 6/- Methuen.]

Whilomville Stories. 1900.

Tales and studies of American child-life; the misadventures, practical jokes, amusing foibles and antics of precocious youths of eight and nine, humorously related. *Shame, The Carriage Lamps,* and *Making an Orator* are amusing sketches of boy-nature. [$1.50 (5/-) Harper.]

CRAWFORD, FRANCIS MARION [b. 1854]. Mr. Isaacs. 1882.

A story of Indian life that has some of the mystery and fascination of the *Arabian Nights*, the central character being an Esoteric Buddhist, an enigmatic person, who captivates an English girl; he is said to be studied from a notorious Persian merchant who had a dispute with the Nizam about a famous diamond. [$1 (3/6) Macmillan.]

*Doctor Claudius. 1883.

A romance almost as improbable as the preceding one, though the mystery is not of the supernatural kind. A love story of the good old sort, with an Admirable Crichton as hero. The dialogue is sparkling, and there is much descriptive writing; the time that of Lytton's viceroyalty and the second Afghan war. [$1.50 (3/6) Macmillan.]

To Leeward. 1883.

[$1 Macmillan, *N.Y.*; 2/- Ward & Lock.]

A Roman Singer. 1884.

A garrulous old man recounts, in an engaging and humorous manner, the career of a fortunate Italian peasant boy, who became a great tenor and won the hand of a beautiful lady. A touching and highly romantic tale of love and other adventures, with characters of a simple, passionate nature. [$1.50 (3/6) Macmillan.]

An American Politician. 1885.

[$1 Macmillan, *N.Y.*; 2/- Ward & Lock.]

Zoroaster. 1885.

A Persian romance of the times of Darius and the prophet Daniel, a detailed restoration of the life of the time, brilliant in *mise-en-scène*; the ideas modern. Opens with a rich tableau of Belshazzar's feast. [$1.50 (3/6) Macmillan.]

A Tale of a Lonely Parish. 1886.

A quiet study of commonplace life and of the characteristics of a small group of average people in the country. [$1 (3/6) Macmillan.]

Paul Patoff. 1887.

The many-coloured life of modern Constantinople is painted in a series of vivacious scenes at the beginning of the story. Two brothers are the chief characters, one of whom disappears mysteriously, and a bewildering tangle of sensational events is the result. [$1 (3/6) Macmillan.]

*Marzio's Crucifix. 1887.

Stands by itself among the author's Italian novels on account of its realistic portraiture of lower and middle-class Italian life. Chiefly a study of a single personality, a born artist, true descendant of Cellini and the Renaissance. He is an unbeliever and a fanatical anarchist, passionately hating his brother, a priest and his own patron. The critical incident of the story brings out his moral cowardice by the test of a projected murder that is never perpetrated. [$1 (3/6) Macmillan.]

*Saracinesca. 1887.
Sant' Ilario [*sequel*]. 1889.
Don Orsino [*sequel*]. 1892.
Corleone; a Sicilian Story [*sequel*]. 1898.

These four novels afford a panorama of Roman society from 1865 to the present time, in the form of annals of a princely house. The first two comprise a romance of passion and jealousy, in which the lives of the chaste and beautiful Corona and Sant' Ilario are the principal motive; family feuds and reconciliations, duels, battles, suicide, furnish the more violent incidents, while Roman life is depicted in many genre pictures and portraiture of numerous characters, public and private. Priests of all grades are drawn with familiarity; and while the more dramatic personages are gallant nobles like Prince Saracinesca and Sant' Ilario, Don Orsino (son of the latter, grandson of the former), Count Spicca and other prominent members of Roman society, there are many side studies of inconspicuous people. The corruption of public life is disclosed, and the obscure forces that agitate the financial world are the subject of special study in *Don Orsino*, for the young hero occupies himself with the building speculations that were such a striking phenomenon in the recent history of Roman business. *Corleone* is a Sicilian episode in the story of the Saracinesca, where they are brought into contact with the Corleone, "the worst blood in Italy," and with the Mafia. Some of the scenes are thrilling; an ardent love story runs through them. In this sequence of novels, the national types and modes of thought are reproduced with extreme fidelity, and the political, social and financial history of Rome is related with ample knowledge by one who, as American ambassador, has familiarised himself with all classes of Italians. [(1) $1 Macmillan, *N. Y.* (3/6 Blackwood); (2) $1 (3/6); (3) $1.50 (3/6); (4) $1 (6/-) Macmillan. *Illustrated*, O. Lowell, 2 vols. $5 Macmillan, *N. Y.*]

With the Immortals. 1888.

A conference in which the geniuses of all time—Cæsar, Francis de Valois, Bayard, Pascal, Dr. Johnson, Heine—talk about all sorts of subjects and utter grave reflections on life. [$1 (3/6) Macmillan.]

Greifenstein. 1889.

[$1 (3/6) Macmillan.]

*A Cigarette Maker's Romance. 1890.

A romantic and touching little drama of two days in Munich, with a small group of foreign characters, the most engaging of whom are a chivalrous and quixotic Count, and a poor Polish girl, beautified by self-denying love. [With *Khaled*, $1.50 (3/6) Macmillan.]

Khaled; a Romance of Arabia. 1891.

An Oriental fantasia with a genie for hero, who craves from Allah the gift of a human soul and life thereafter, and is bidden to earn the boon by winning a woman's love. [$1 (3/6) Macmillan.]

The Witch of Prague. 1891.

A novel of hypnotism. [$1 (3/6) Macmillan.]

The Three Fates. 1892.

An analytical novel in the style of Howells and of James, dealing with society life in New York; the chief subject, the character of a hesitating, untrustworthy man, is subtly evolved, and there is a good deal of emotional interest. [$1 (3/6) Macmillan.]

Marion Darche. 1893.

[$1.50 (3/6) Macmillan.]

The Children of the King. 1893.

This is the surname of a race of Calabrian peasants, of whom the last representative, an heroic, primitive character, is drawn in strong relief against a cultured but worthless aristocrat. Among the other sketches are a self-indulgent and heartless Marchesa and her daughter, a girl of fine nature; but the story is the important element, and the peasant's noble devotion to a hopeless love is the soul of tragedy. The *dénouement* is violent and melodramatic. [$1 (3/6) Macmillan.]

Pietro Ghisleri. 1893.

Like the majority of the author's novels, an adaptation of romance to the manners and usages of modern society in Rome. Ghisleri is something like the traditional Byronic hero, a self-contained, somewhat taciturn man, with a dark reputation, but in reality a generous, even heroic, character. How he and a good English girl, two apparently antipathetic characters, come in the end to love each other is one thread of the plot, another is the history of a criminal conspiracy directed against these two by a jealous, neurotic woman. The pleasures, jealousies and quarrels of the gay set of Roman high society are portrayed with familiarity, and we are introduced again to several of those gentlemen of noble lineage and chivalrous manners who are such good company in many of the stories. [$1 (3/6) Macmillan.]

Katherine Lauderdale. 1894.

The Ralstons [*sequel*]. 1894.

The beginning of another great family chronicle like the Saracinesca series. The Lauderdales are a wealthy family in New York, who with their social intimates are set before us in a gallery of analytical portraits in the style of Henry James. The leading motives, so far, are clandestine marriage and its consequences, and the efforts to reform an inebriate, John Ralston. [Each $1 (3/6) Macmillan.]

Love in Idleness: a Bar Harbour Tale. 1894.

[$2 (2/-) Macmillan.]

Casa Braccio. 1895.

A violent tale of passion, with some melodrama arising from a peasant's long-cherished vengeance. The under characters are chiefly peasants. Scene: Subiaco in the Sabine hills. The Americans and the genteel characters are of the average kind. [2 vols. $2 (3/6) Macmillan.]

Taquisara. 1896.

Plot contains much melodrama, and some revolting features; a conventional love-story is combined therewith. Veronica, the heroine, by far the finest character, is a young girl, last of a wealthy and princely house, a strong, unconventional nature, with high ideals of duty and a will to realise them. [$1.50 (3/6) Macmillan.]

Adam Johnstone's Son; and a Rose of Yesterday. 1896; 1897.

[$1.50 (each 3/6) Macmillan.]

Via Crucis. 1899.

A melodramatic romance of the days of Stephen and the Second Crusade, dealing chiefly with the adventures of a brave English knight. Eleanor of Aquitaine, wife successively of Louis VII. and of Henry II. of England, is a prominent figure; and there are other historic personages. The feuds of Stephen and Matilda are among the motives of the action. [$1.50 (6/-) Macmillan.]

In the Palace of the King. 1900.

A story of passion, laid in the Court of Philip II. at Madrid, which in the brevity and compactness of the action strongly resembles a play. The King's brother, the chivalrous Don John, loves a lady of the Court, and by his determination to marry her, brings himself into collision with his hard and cruel brother, and with the more powerful of his counsellors. [$1.50 (6/-) Macmillan.]

Marietta: a Maid of Venice. 1901.

A Venetian story of the 15th century. Marietta, daughter of a wonderful old glass blower of enormous wealth, loves and is loved by her father's workman, a foreigner, who is assailed by the jealous plots of the citizens. The history, the local details, and the artistic matters are carefully studied. [$1.50 (6/-) Macmillan.]

Mr. Marion Crawford, an American by parentage, was born in Italy, and from 1870 to 1874 was a scholar of Trinity College, Cambridge.

Crowninshield, *Mrs.* Mary Schuyler. Where the Trade-Wind Blows. 1898.

West Indian tales. [$1.50 (6/-) Macmillan.]

Cruger, *Mrs.* Julia Grinnell (Storrow) ["Julien Gordon"]. A Diplomat's Diary. 1890.

A Puritan Pagan. 1891.

Two bright Society novels. The life of the fashionable set, especially, is described elaborately and vivaciously. [(1) $1 Lippincott, *Phila.*; (2) $1 Appleton, *N.Y.*]

Davis, Rebecca Harding [*née* Blaine]. A Law unto Herself. 1878.

A story of ordinary American life. The heroine, a girl of healthy instincts, frank and true, but some of the other characters disagreeable people. [$1, 50c. Lippincott, *Phila.*]

DAVIS, RICHARD HARDING [b. 1864; *son of preceding*]. Gallegher; and other Stories. 1891.

"Short tales of modern life in New York, detailing the relations, somewhat humorous, between a street boy and a New York dandy. *Van Bibber* is a kind of sequel to *Gallegher*." [$1, 50c. Scribner, *N. Y.*; 3/6, 2/6 Harper, *London*.]

Van Bibber; and Others. 1892.

Van Bibber is a rich young clubman in New York, a quaint mixture of happy-go-lucky temperament and acuteness, of innocence and knowingness: an unconscious humorist. Rollicking stories of reprobate and dissipated New York life, the adventures of shady characters, etc. [$1 (5/-), 60c. Harper.]

The Exiles; and other Stories. 1894.

A sketch of a colony of American outcasts in Tangier, which teaches unobtrusively a humane moral. *The Right of Way*, apparently a narrative of actual experience, heightened a little by the verve and humour of the writer, who is a journalist and an indefatigable traveller. [$1.50 (3/6) Harper.]

The Princess Aline. 1895.

A comedietta of modern knight-errantry; an American painter chases across Europe a German princess, with whose portrait he has fallen in love. [$1.25 Harper, *N. Y.*; 1/6 Macmillan.]

Soldiers of Fortune. 1897.

Scenes of action and adventure all over the globe. The hero, another Admirable Crichton, is successively a sailor, an English officer in the Soudan, a chasseur d'Afrique fighting the Arabs, a German baron, a cowboy, and a great promoter of railways. A South American revolution is a main episode. [$1.50 Scribner, *N. Y.*; 50c. Amer. News Co., *N. Y.*; 6/- Heinemann.]

DAVIS, WILLIAM STEARNS. A Friend of Cæsar. 1900.

A tale of the fall of the Roman Republic from the pagan point of view. [$1.50 (6/-) Macmillan.]

God Wills It: a Tale of the First Crusade. 1901.

The story revolves round the adventures of Richard Longsword, a redoubtable young Norman cavalier, settled in Sicily. He wins the hand of the Byzantine princess, takes the vows of the Crusader in expiation of a crime, is robbed of his bride by the Egyptian Emir, but regains her under romantic circumstances at the storming of Jerusalem by the French. Godfrey of Bouillon, Tancred, Peter the Hermit, and Urban II. figure. *Temp.*, A.D. 1094-99. [$1.50 Macmillan, *N. Y.*]

DE FOREST, JOHN WILLIAM. Seacliff; or, the Mystery of the Westervelts. 1859.

The mystery overshadowing this New York family concerns a forgery into which a villainous lawyer entrapped Mrs. Westerton as a girl. Here we have the love-story of her daughter, and of a young man who cannot make up his mind as to which of the pair he loves. Some tragedy is involved in the *dénouement*, but comic scenes and dialogues diversify the tale. [*o.p.*]

*Miss Ravenel's Conversion from Secession to Loyalty. 1867.

A study of American feeling at the time of the Civil War, particularly full in its expression of the feelings, prejudices, animosities and troubles of the rebels. We have the Southern father of Yankee proclivities, the Virginian colonel who fights for the Federalists, and the Knickerbocker lieutenant with his amusing wit and wickedness. The heroine, a pure-minded girl, loves a libertine colonel. The real hero is the honest soldier who wins her later. The campaign in the South-West is fully dealt with. [$1.50 Harper, *N. Y.*]

Overland. 1871.

A story rich in travel pictures, containing also several originals among its minor characters, and a variety of American types, Mexicans, Irish, Germans, Indians, and others. A poetical narrative of a voyage through the terrible Great Cañon is included. [$1 Sheldon, *N. Y.*]

Kate Beaumont. 1871.

A novel of Southern life, with a South Carolina vendetta, an obstacle to true love as mainspring of plot. Portrays the home life and social life of typical people, the relations of master and slave, etc., with satire of certain phases of Southern sentiment and prejudices. [50c. Estes, *Boston.*]

Justine's Lovers. 1878.

An attempt to imitate the ordinary "woman's novel," which imposed on all the critics as to the writer's sex. This sympathetic account of a young woman's experiences, particularly of the feelings and motives determining her attitude towards marriage, is remarkable for frank analysis of the female mind. Political affairs at Washington are the subject of one episode, which is said to show personal animus. [*o.p.*]

DELAND, MARGARET [*née* Campbell; b. 1857]. *John Ward, Preacher. 1888.

John Ward is a rigid Calvinist, whose religion is "grounded on damnation," and whose severe conscience brings him into tragic conflict with his Agnostic wife. Happy, untroubled life in a sequestered village, inhabited by old-fashioned gentlefolk of a lovable character, gives relief to this sombre story. Over the personalities of the Anglican rector, whose kindness and common-sense are so much superior to his theology, and of the two innocent old maids, the author's humour plays tenderly. There is a happy love-story in the underplot. [$1.50, 50c. Houghton, *Boston;* 1/6 Warne.]

Sidney. 1890.

The psychological plot elaborates the following idea: Is it worth while to love in this mortal life of ours? A father, heart-broken at the loss of his wife, brings up his daughter Sidney in a philosophy of life from which the element of sexual love has been carefully excluded; but later, it is love that awakens her spiritual consciousness and leads her to a deeper life of feeling. Scene, Mercer, a Pennsylvanian manufacturing town; but the local colouring is not emphasised. [$1.25, 50c. Houghton, *Boston;* 2/6 Longman.]

The Story of a Child. 1892.

Delineates a child of uncontrolled imagination, whose little heart was hungry. [$1 Houghton, *Boston;* 5/- Longman.]

Mr. Tommy Dove; and other Stories. 1893.

In Mr. Tommy Dove and his friends we are introduced to several more of the sweet-tempered and innocent inhabitants of Mrs. Deland's ideal world. This is a story of middle-aged courtship. *A Fourth-Class Appointment*, the pathetic history of two women who kept a country post-office, laughs tenderly at the ignorance of these true-hearted, unsophisticated people. [$1 Houghton, *Boston;* Longman.]

*Philip and his Wife. 1894.

The man's story deals with the problems raised by an ill-assorted marriage, and suggests some ideas as to the lawfulness of divorce, and other questions. Philip's wife is a clever and fascinating woman who is almost completely non-moral, though endowed with the good impulses that actuate nicer people. The husband's spiritual interests are concentrated on the welfare of his own soul. The authoress suspends judgment on the questions that arise. [$1.25, 50c. Houghton, *Boston;* 2/6 Longman.]

The Wisdom of Fools. 1898.

Propounds various difficult problems, moral and social, by similar means. [$1.25, 50c. Houghton, *Boston;* 5/- Longman.]

Old Chester Tales. 1899.

Good for the Soul and *Where the Labourers are Few* stand out among these chronicles of the old country town that forms the little world in which most of Mrs. Deland's characters move. [$1.50 (6/-) Harper.]

DEMING, PHILANDER [b. 1829]. Adirondack Stories. 1880.

A collection of quiet, realistic stories that together form a complete picture of life in the wild Adirondack region of northern New York. *Lisa Ann* is a tender little story of a commonplace girl who elopes from her husband, a frothy, emotional Revivalist. Hard work and self-sacrifice regenerate his character, and the girl comes home. [50c. Houghton, *Boston.*]

Tompkins; and other Folks. 1885.

Another series of simple stories and sketches of humble country folk. *Tompkins* is the story of a girl who supports her lover in his college days, and dies ere he is aware of the debt. [$1 Houghton, *Boston.*]

DIX, BEULAH MARIE. Soldier Rigdale. 1899.

[$1.50 (6/-) Macmillan.]

Hugh Gwyeth; a Roundhead Cavalier. 1899.

[$1.50 (6/-) Macmillan.]

The Making of Christopher Ferringham. 1900.

A love story, opening in 1652 in Massachusetts, with some careful pictures of the times, *e.g.*, of the Quaker persecutions. [$1.50 (6/-) Macmillan.]

DIX, EDWIN ASA. Deacon Bradbury. 1900.

A study of upright and self-reliant character in the stress of moral conflict. The Deacon's son, for honest reasons, confesses to a theft of which he is innocent, and his father suffers so much in the pious community to which they belong that he loses his faith in goodness and Providence, and leaves the church. [$1.50 Century Co., *N.Y.*; 6/- Macmillan.]

DOLE, NATHAN HASKELL. Omar the Tentmaker. 1899.

Omar Khayyam, author of the Rubaiyat, imagined as hero of an old Persian love story. Introduces such celebrities as Malik Shah Seljuki, the minister Nizámu 'l Mulk, etc. [$1.50 L. & C. Page, *Boston;* 6/- Duckworth.]

DONNELLY, JOSEPH GORDON. Jesus Delaney: a Novel. 1899.

[$1.50 (6/-) Macmillan.]

DOYLE, C. W. The Shadow of Quong Lung. 1900.

Realistic stories of the Chinatown quarter of San Francisco; all connected by the mysterious and threatening shadow of a diabolical monster who lives by kidnapping Chinese women, and employs the resources of modern science to carry out his crimes. [$1.25 Lippincott, *Phila.*; 3/6 Constable.]

DREISER, THEODORE. *Sister Carrie. 1901.

A very plain, unaffected and unconventional story of the actual life of the lower middle classes of New York and Chicago. But its chief interest is its exhaustive record of the career of a young woman led into vice by her love of pleasure, and the careful study of a man's moral deterioration. [4/- Heinemann.]

DUNBAR, PAUL LAWRENCE. Folks from Dixie. 1898.

"Twelve stories which portray with insight the spiritual, moral, social and domestic life of the southern negro"; told by a coloured author with deep sympathy for his race and no mean literary skill. [$1.25 Dodd & Mead, *N.Y.*; 3/6 Bowden.]

DUNN, *Mrs.* MARTHA BAKER. Memory Street. 1901.

Loosely connected sketches of life in a country town. The life of a woman who was a little girl at the time of the Civil War is the main theme, and her numerous relatives are sketched. A suitable book for girls.

DUNNE, FINLEY PETER [b. 1867]. Mr. Dooley in Peace and in War. 1898.

Mr. Dooley in the Hearts of his Countrymen. 1899.

Humorous colloquies, on topics of the day, of the Irish-American Dooley and his friend Hennessey—the Dreyfus case, Kipling's writings, American habits and institutions. The satire is thoroughly Irish, fanciful, farcical, fertile in bulls. [Each $1.25 Small; (1) 2/- Richards, 1/- Routledge; (2) 3/6 Richards.]

"DUNNING, CHARLOTTE" [Charlotte Dunning Wood]. A Step Aside. 1886.

Traces the sequence of circumstances by which two persons of natural goodness and refinement, a pair of lovers, are tempted into wrong acts and feel the burden of conscience even after expiation and reconciliation. The scene is laid partly in New York and partly in the Catskills. [$1.25, 50c. Houghton, *Boston.*]

EGGLESTON, EDWARD [b. 1837]. *The Hoosier Schoolmaster. 1871.

A picture of the lawless and homely pioneer life of mid-century Indiana, by a man who was an itinerant preacher in the West, and knew that life intimately. The schoolmaster boards round among the farmers, and the plot is concerned with his love for a servant girl whose mistress wants him for her daughter. He is brutally persecuted by the settlers, but all is righted eventually. [$1.50 Hurst.]

The Circuit Rider; a Tale of the Heroic Age. 1874.

The author was himself a circuit rider among the Methodists at one time, so the story is invested with the interest of genuine experience. It is full of incident, the hero meeting with persecution, but getting ample reward for his loyalty and courage. [$1.50 Scribner, *N.Y.*; 1/6 Kelly.]

Roxy. 1878.

Scenes of life in a town of Southern Indiana at the time of the Tippecanoe campaign. A story of vigorous and picturesque incident, and at the same time a study of character development in the heroine, who is the centre of the action. [$1.50 Scribner, *N.Y.*]

*The Graysons; A Story of Illinois. 1888.

Another detailed picture of the turbulent life of the pioneers; the scene is Illinois, and Abraham Lincoln is introduced as counsel in a trial for murder. He convicts the leading witness of perjury and brings home to him the guilt. [$1.50 Century Co., *N.Y.*; 6/- Paterson, *Edinb.*]

The Faith Doctor. 1891.

Realistic delineation of life in New York, showing much the same characteristics, modified by the influence of Howells. Throws strong light on Christian Science, faith-healing and other ideas that had recently gained a hold on the popular mind. [$1.50 Appleton, *N.Y.*; 7/6 Cassell.]

EGGLESTON, GEORGE CARY. Southern Soldier Stories. 1898.

Short stories of the Confederate camp, written from experience and free from bitterness. [$1.50 (6/-) Macmillan.]

ELLIOTT, SARAH BARNWELL. The Felmeres. 1886.

A story depicting the conflict between rationalism and Christianity. The heroine is a young woman of great purity of character, carefully brought up without creed of any kind. [50c. Appleton, *N.Y.*]

A Simple Art. 1887.

An imaginative study of average life, that goes beneath the surface aspects of character; the story of a man who failed. He was a carpenter in a pioneer town of Texas and became a preacher. [50c. Ireland, *N.Y.*]

Jerry. 1890.

Scenes in South-Western and far Western States. From the pilgrimage of the forlorn little boy towards the setting sun, through all his vicissitudes of poverty and wealth the reader is conscious of impending tragic fate, whose shadow is at times intolerably painful. [$1.25 Holt, *N.Y.* (6/- Harper).]

John Paget. 1893.

An arraignment of fashionable religion. As the daughter of Stephen Elliott, first Protestant Episcopal Bishop of Georgia, this writer, in her candid treatment of religious and social questions, has won much attention. [$1.25 Holt, *N.Y.*]

FARRINGTON, MARGARET VERE. Fra Lippo Lippi. 1890.

A touching little love romance, into which are woven the facts of the painter's history, with abundant use of Italian local colour. [$2.50 (6/-) Putnam.]

FAWCETT, EDGAR [b. 1847]. A Hopeless Case. 1880.

Portrays, with some satire, in a series of well-differentiated characters, a very conventional and aimless section of New York society, and emphasises its shortcomings by introducing a high-spirited girl with right ideals. [$1.25 Houghton, *Boston.*]

A Gentleman of Leisure. 1881.

The comedy of caste in American society. An Anglicised American comes to New York, expecting to find a free and unconventional life prevailing there; anticipating barbarism and vulgarity, he discovers the existence of an American aristocracy, more exclusive even than the European. Among the types satirised are the Anglomaniacs, well versed in the English peerage. [50c. Houghton, *Boston;* 3/6, 1/- Low.]

An Ambitious Woman. 1883.

An ambitious girl of humble station strives, with ups and downs of success, to secure a place in the most select society of New York. The book represents a mean and commonplace set of characters with vulgar aims. [50c. Houghton, *Boston.*]

*The House at High Bridge. 1886.

Plot based on a similar idea to that of Mr. Anstey's *Giant's Robe, i.e.*, theft of another man's literary work. Draws realistically the sordid life of would-be genteel people, with their petty economies, doubtful tastes and cheap ambitions. [$1.50, 50c. Houghton, *Boston.*]

FERNALD, CHESTER BAILEY. Chinatown Stories. 1899.

The Chinese of San Francisco are the amusing subject of these tales, which differ widely from those of C. W. Doyle. The author enters with interest into the curious workings of the Celestial mind. [6/- Heinemann.]

FLANDRAU, MACOMB. The Diary of a Freshman. 1901.

History of a first year at Cambridge (Mass.), forming a detailed picture of manners and customs in an American university. [6/- Heinemann.]

"FLEMING GEORGE" [Julia Constance Fletcher; b. 1858]. Kismet [*later called* A Nile Novel]. 1877.

The talk, flirtations and love-making of a party of English and American tourists in a voyage up the Nile; the book is something between a love story and a travel novel. [$1 Roberts, *Boston;* 2/- Macmillan.]

Mirage. 1878.

[$1 Roberts, *Boston;* 2/- Macmillan.]

The Head of Medusa. 1880.

[$1.50 Roberts, *Boston;* 2/- Macmillan.]

Vestigia. 1882.

A familiar picture of Italian life at Leghorn, especially of the fisher folk and other humble people. The heroine, daughter of a fine old sailor, is an innocent maidenly girl, gentle, but capable of heroic self-sacrifice. The interest centres in her lover, who has been entangled with a revolutionary society, and is deputed to assassinate King Humbert. [$1.25 Roberts, *Boston;* 2/- Macmillan.]

Andromeda. 1885.

A love novel, with English and Italian characters and Tyrolese scenery. The principal situation is that of a betrothed girl in love with her lover's friend, and the pure ideals of the book and the consistency of the character drawing render it a moving story of self-sacrifice. [$1 Roberts, *Boston; o.p.* 2 vols. Bentley.]

FOOTE, MARY [*née* Hallock; b. 1847]. The Led Horse Claim; a Romance of a Mining Camp. 1883.

A Californian *Romeo and Juliet*, with a happy ending. The feud is between two mining superintendents; and the wild and perilous life of the region gives a specific character to the story. [50c. Houghton, *Boston;* 2/- Warne.]

The Chosen Valley. 1892.

An episode in the reclaiming of the great waste lands in the West. Two men are engaged in a vast enterprise of irrigation, one an energetic and unscrupulous promoter, the other a dour Scot, who is a conscientious engineer, putting his very soul into the work, and, as the sequel shows, dying a martyr to his design. The reaction of character between these men and between their children, who become lovers, constitutes a drama of much interest. [$1.25 Houghton, *Boston;* 5/- Harper, *London.*]

Cœur d'Alene. 1894.

Hero and heroine are brought together by the perils and terrors of a sanguinary labour war between a mining syndicate and a union in the Wild West. [$1.25 Houghton, *Boston.*]

FORD, PAUL LEICESTER [b. 1865]. The Hon. Peter Sterling, and What People Thought of Him. 1894.

The rise and progress of an ideal statesman, who in the midst of the corruption and intrigues of American politics maintains the virtues of disinterested honour, humane sympathy with all classes, and constancy to the "American idea". Sterling's college life, professional struggles, and success as a lawyer; the disappointment of his first love affair, and his maturer affection for the old

love's daughter; his life as a poor man among the poor, and his incorruptible championship of their cause, are the notable points in his career. [50c. Claflin, *N.Y.*]

Janice Meredith. 1899.

A long, sentimental romance of the War of Independence, revolving round a wonderful heroine, who captivates friends and foes. The battles and other historical incidents, and the celebrities, *e.g.*, Washington, Major André and the English generals, are presented with accuracy. [$1.50 Dodd & Mead, *N.Y. Illustrated*, 2 vols. $5 *id.*; 6/- Constable.]

FOULKE, WILLIAM DUDLEY. Maya; a Story of Yucatan. 1900.

A romance of adventure in the 16th century, based on explorations of the ruined cities of Yucatan, and embodying much legendary history, including a "convincing" account of the contact between an early Spanish adventurer and the old Maya civilisation of Yucatan. [$1.25 (5/-) Putnam.]

FOX, JOHN, Junior. A Cumberland Vendetta; and other Stories. 1896.

Stories of the savage mountaineers of Kentucky, *e.g.*, *A Mountain Europa*, tale of a lovely but quite uneducated maid of the hill-country, beloved and won by a man from New York, and shot by her drunken father on her wedding-day. [$1.25 Harper, *N.Y.*]

The Kentuckians. 1898.

An episode in the political annals of Kentucky, the political rivalry of two orators, one the champion of the turbulent, homicidal mountaineers of the Cumberland range, the other a representative of the "Blue Grass" landowners, merging into rivalry in love, and ending in a contest of magnanimity. [$1.25 (5/-) Harper, *N.Y.*]

FREDERIC, HAROLD [1856-98]. Seth's Brother's Wife. 1887.

A minute delineation of country life in an out-of-the-way district in New York State; the dull routine and coarseness of farming are set forth without palliation, and equally realistic are the accounts of local journalism, from editor down to compositor, and of the machinery of elections. [$1.50 Scribner, *N.Y.*; 3/6, 2/- Chatto.]

The Lawton Girl. 1890.

A small manufacturing town is described, with its turmoil—political, industrial and social. [$1.50 Scribner, *N.Y.*; 3/6, 2/- Chatto.]

In the Valley. 1890.

Life among the Dutch of the Mohawk Valley, the battle of Oriskany, etc. (1757-80); a story told by a Dutchman deeply prejudiced against the British cause, the narrative burning with racial hatred. [$1.50 Scribner, *N.Y.*; 3/6 Heinemann.]

The Copperhead; and other Stories of the North. 1893.

A sketch of the animosities and violent revenges that characterised the life of stay-at-home people during the Civil War. (In the Mohawk Valley and elsewhere, a sympathiser with the South was called a "Copperhead".) [$1 Scribner, *N.Y.*; 3/6 Heinemann.]

Marséna; and other Stories. 1894.

Further stories of New York State in the war-time. Marséna, a village coquette who has the war fever, manages to send two of her lovers to the front, where, dying on the field, they wake to the irony of their position, for she cares for neither of them. [$1 Scribner, *N.Y.*; 1/- Unwin.]

*Illumination. 1896.

A subjective study of character, which in America bears the significant title, *The Damnation of Theron Ware*. Theron is a young Methodist minister in a town where there are many Irish, and where the Roman Catholics are very active. His training has made him earnest and energetic in the cause, and, as he believes, intensely religious; but it has left him narrow. His "illumination" is wrought by a priest who shows him how religion is an appeal to the emotions, by a learned Agnostic who instructs him in modern views as to the authenticity of revelation, and more powerfully still, by a captivating and unscrupulous girl who plays on his sensuous instincts. From narrow orthodoxy the transition is quick to doubt and unbelief. The book gives realistic sketches of revivalism, of the working of Catholic agencies, and of rude provincial life. [$1.50 Stone, *Chicago*; 6/- Heinemann.]

Gloria Mundi. 1898.

A posthumous novel; unfinished. The character of the young Christian Tower who unexpectedly finds himself the heir of a duke is the completest thing in the book. [50c. Claflin, *N.Y.*; 6/- Heinemann.]

*The Market-Place. 1899.

The career of a daring and unscrupulous financier, who by a deal wins a colossal fortune, chiefly at the expense of the rogues. The study of the methods and morals of the London Stock Exchange is intimate and exhaustive. [$1.50 Stokes, *N.Y.*; 6/- Heinemann.]

FULLER, ANNA. Pratt Portraits; Sketched in a New England Suburb. 1892.

A number of brief studies in characterisation, having little in the way of incident. The subjects are members of the Pratt family; Aunt Betsy and Old Lady Pratt are racy individuals. [$2 (9/- net) Putnam.]

FULLER, HENRY B. The Cliff-Dwellers. 1893.

The dwellers in a huge, many-storied building called the "Clifton" are made the representatives of the rapid and multitudinous life of modern Chicago. A vague thread of story runs through the book. [$1.50 Harper, *N.Y.*]

With the Procession. 1895.

Another Chicago novel, illustrating, by means of the ordinary incidents of business and social life, the different natures of a group of people, the different ways in which they work out their destinies, and the varying results on character of wealth and social success. [$1.25 Harper, *N.Y.*]

GARDNER, *Mrs.* SARAH M. H. Quaker Idylls. 1894.

Sympathetic sketches of Quakers, with some humour. [75c. Holt, *N.Y.*]

The Fortunes of Margaret Weld. 1894.

The heroine is an artist, who demands the same moral law for men and women. [50c. Arena Pub. Co., *Boston*.]

GARLAND, HAMLIN [b. 1861]. *Main-Travelled Roads. 1891.

"Six stories of the Mississippi valley." Earnestly realistic pictures of the hard-worked farmer, monotonous in their presentation of a dull, hopeless and overburdened existence; written in a homespun style. [$1.50 Macmillan, *N.Y.*; 1/- Unwin.]

Prairie Folks. 1892.

A Little Norsk; or, Ol' Pap's Flaxen. 1893.

Similar sketches, and a novel, both presenting the same hard life in frankly realistic fashion, and animated by the same fierce indignation against the Western farmer's hard lot. Full of local colour. [(1) $1.50 (6/-) Macmillan; (2) 50c. Appleton, *N.Y.*; 2/- Unwin.]

A Spoil of Office: a Story of the Modern West. 1892.

The career of a farm hand from the West, who rises eventually to be a member of the national Legislature at Washington. His early struggles for education and the politics of the country are realistically dealt with. The latter part is controversial, denouncing the corruption of existing parties, and advocating the Populist programme. [$1, 50c. Arena Pub. Co., *Boston;* 3/6 Brentano.]

Rose of Dutcher's Coolly. 1899.

[$1.50 Macmillan.]

Boy Life on the Prairie. 1899.

[$1.50 (6/-) Macmillan.]

The Eagle's Heart. 1900.

An account of life on the prairie among cowboys and blacklegs, with the career of a gallant, impetuous boy, whose loyalty steers him safe through many obstacles. [$1.50 Appleton, *N.Y.*; 6/- Heinemann.]

Her Mountain Lover. 1901.

A picturesque and shrewd, but rough and ignorant cowboy from Colorado comes to London to sell a gold mine, and there has sentimental experiences with a lady novelist. His naive criticisms of English things are amusing, the Yankeeisms repellant. [4/- Heinemann.]

GIBSON, CHARLES DONNELL. My Lady and Allan Darke. 1899.

[$1.50 (6/-) Macmillan.]

GILLMAN, H. Hassan, a Fellah. 1898.

A story of modern Palestine, in which picturesque use is made of the people and the scenery. [$2 Little & Brown, *Boston;* 7/6 Gay & Bird.]

GLASGOW, ELLEN. Phases of an Inferior Planet. 1898.

Morbid phases of Bohemian life, dealt with realistically and analytically. An ill-matched pair live out the first miserable epoch of married life in cheap apartments in New York, and part after the death of their child. In the latter half of the story they are reconciled, but perish tragically before outward reunion takes place. [$1.25 Harper, *N.Y.*; 6/- Heinemann.]

The Voice of the People. 1900.

A poor boy's political ambitions, and his rise through many impediments to a high position in his native State. Life in Virginia, the quality, the poor whites, and the negroes, many of them quaint and humorous, and the rich surroundings of natural scenery and luxuriant gardens are freely sketched, while the story is diffuse and desultory. [$1.50 Doubleday, *N.Y.*; 6/- Heinemann.]

GOLDSMITH, MILTON. Rabbi and Priest. 1892.

Narrative of the life of a Jew in Russia from boyhood to manhood, founded partly on the oral communications of a Russian Jew in exile in America, partly on published records of Russian treatment of Jews. [$1 Jewish Pub. Soc., *Phila.*]

Goss, C. F. The Redemption of David Carson. 1900.

A Quaker story of a young man's infidelity and fall, of how he worked out his expiation and of his salvation by love. [$1.50 Bowen-Merrill Co., *Indianapolis;* 6/- Methuen.]

Graham, John. The Great God Success. 1902.

In the principal character, Howard, the author has exposed the baneful effects of ambition on a man's nature. His rise from an American newspaper office to the embassy in London gives opportunity for very full descriptions of many phases of life.

Grant, *Judge* Robert [b. 1852]. The Confessions of a Frivolous Girl. 1880.

The ante-matrimonial experiences of a fashionable girl in New York, particularly her behaviour towards a trio of suitors, one of whom she marries after enjoying her fill of balls, flirtations and liberty. The frivolity of the fashionable American girl, her vulgarity and boisterous manners, along with the foibles of divers masculine types, are the subject of the satire. [50c. Houghton, *Boston;* 6/- Low.]

The Reflections of a Married Man. 1892.

Intimate account of the various experiences of conjugal life, with the self-revealing reflections of the author: lightly humorous, and refined in feeling. [$1.25 Scribner, *N.Y.*; 4/- Gay & Bird; 1/- Warne.]

The Opinions of a Philosopher. 1893.

Philosophy drawn from a happy married life in Boston, pervaded with a quiet humour and a high appreciation of the possibilities of wedded companionship. [$1.25 Scribner, *N.Y.*; 1/- Warne.]

Unleavened Bread. 1900.

Study of a woman's character as illustrated by her career and the people with whom she comes in contact. A woman whose ambition and energy are out of all proportion to her ability. The three matrimonial chapters of her biography form, as it were, three separate tales, three contrasted phases of American life. [$1.50 Scribner, *N.Y.*; 6/- Hutchinson.]

Green, Anna Katherine [*Mrs.* Rohlfs; b. 1846]. The Leavenworth Case. 1878.

A good example of this writer's detective novels. [20c. (2/-) Putnam; 6d. Routledge.]

Greene, Belle C. A New England Conscience. 1885.

A study of the influence of new doctrines and new interpretations on the strongly religious temperament of various New Englanders. [75c. Putnam, *N.Y.*]

Greene, *Mrs.* Sarah Pratt [*née* McLean; b. 1855]. Cape Cod Folks. 1881.

A series of sketches. The fictitious characters were so easily identified with their caricatured models that the publishers were mulcted in damages in a libel suit, whereby the author gained wide notoriety. [$1.25, 50c. Williams, *Boston.*]

Habberton, John [b. 1842]. Helen's Babies. 1877.

An amusing story about children, which captured the public. [25c. Dillingham, *N.Y.*; 2/6 Blackwood; 6d. Routledge. *Illustrated* by Eva Roos, 6/- Richards, 1899.]

Brueton's Bayou. 1882.

A Western story full of bright conversation. [$1, 50c. Lippincott, *Phila.*; 2/6, 2/- Chatto.]

HALE, EDWARD EVERETT [b. 1822]. If, Yes and Perhaps; Four Impossibilities and Six Exaggerations, with some Bits of Fact. 1868.

Eleven stories and sketches, some humorous, some serious and to a certain extent didactic, others mere flights of fancy; all characterised by a realism that makes them seem to be leaves out of the author's personal experience. [$1.50 Houghton, *Boston.*]

Ten Times One is Ten; the Possible Reformation. 1870.

A little story, full of vivacious humour, but with a serious meaning, *viz.*, to sketch a practical scheme for the world's regeneration. Crammed with fertile ideas on life, and thoroughly optimistic. [$1.50 Little & Brown, *Boston.*]

In His Name. 1873.

A romance of the Waldenses, inspired by the Christian life of those martyrs (period, the middle of the 17th century). [$1.50 Little & Brown, *Boston;* 6/- Seeley, 1888.]

Ups and Downs; an Every-Day Novel. 1873.

The ups and downs of business life, illustrated by the hard struggle and ultimate prosperity of several young people, with their courtship and happy marriage. [$1.50 Roberts, *Boston;* 7/6 Low.]

*The Man Without a Country. 1879.

A homily on the obligation of patriotism, in the form of a fictitious memoir of an American officer who said he wished never to hear of the United States again, and for punishment had his wish fulfilled. Many people have accepted the story as authentic. [$1.50, 50c. Little & Brown, *Boston.*]

The Skeleton in the Closet.

My Double.

Droll extravaganzas worked out with all the minuteness and matter-of-fact style appropriate to an account of some real but astonishing occurrences, so that impossibilities attain poetic credence. [(2) 75c. Lawson.]

Mr. Tangier's Vacations. 1888.

A series of diverting situations, glimpses of life in the country and the town, with many novel and fertile ideas, which result from the lawyer's flight into the country from overwork. [$1.50 Little & Brown, *Boston.*]

East and West; a Story of New Ohio. 1892.

A tale of the settling of Ohio by New Englanders at the close of the 18th century. The English edition is entitled *New Ohio; a Story of East and West.* [$1 (6/-) Cassell, *N.Y.*]

HAMBLEN, HERBERT ELLIOTT. The General Manager's Story. 1898.

Old-time reminiscences of railroading; an exciting record of sensational adventure, picturing, realistically and technically, the everyday life on an American railway. [$1.50 (6/-) Macmillan.]

On Many Seas. 1898.

[$1.50 Macmillan, *N.Y.*; *sub tit. Yarn of a Bucks Mate*, 5/- Downey, 1899.]

Tom Benton's Luck. 1899.

[$1.50 (6/-) Macmillan.]

HANCOCK, ALBERT ELMER. Henry Bourland; the Passing of a Cavalier. 1901.

The author, a Northerner, endeavours to enter with sympathy into the feelings of the South during the disasters of the Civil War and the still more intolerable wrongs endured through the Government's mismanagement in the Reconstruction period. The home politics of the time are studied, and urgent problems such as that of the negro are handled suggestively. The hero is a fine character, a Virginia gentleman invested with the tragic charm of his order. [$1.50 Macmillan, *N. Y.*]

HARDY, ARTHUR SHERBURNE [b. 1847]. But yet a Woman. 1883.

A study of the inner springs of human nature in the light of high ideals of conduct; the scene an old French town, and the principal character a French maiden destined to the convent, whose awakening to love is depicted. The people and the ways of thinking are thoroughly French. [50c. Houghton, *Boston;* 4/6 Macmillan.]

Passe Rose. 1889.

A poetical romance of the Franks and Saxons of Charlemagne's times. Passe Rose is a lovely Provençal waif; Guy of Tours, Charles the Great himself, monks and Court ladies are among the actors in a drama moved by the simple, unmixed passions of semi-barbarian people. [$1.25 Houghton, *Boston;* 6/- Low.]

HARRIS, JOEL CHANDLER [b. 1848]. *Uncle Remus. 1881.

A collection of negro stories from Georgia, reproducing the quaint dialect. The author puts forward claims to their being valuable contributions to folk-lore, but in the later collections of a like kind he is inclined to drop this claim. Uncle Remus, a shrewd and humorous old negro, is a product of the plantation system, with an endless store of beast fables, the moral of which is always deftly fitted to the foibles of his hearers. The hero of most of the tales is Brer Rabbit, and Brer Fox usually comes off worst in the encounter of wits; in fact, the victory of craft over strength is the general motive, as in the mediæval beast epic of *Reynard the Fox*. [50c. Appleton, *N. Y. Illustrated*, $1.50 *id.* (7/6 Harper, *London*); 1/-, 6d. Routledge.]

Nights with Uncle Remus.

Three new-comers help Uncle Remus with his tales, each maintaining his own peculiarity of dialect and distinctive personality. [$1.50, 50c. Houghton, *Boston;* 2/-, 1/- (with *Nights*), 3/6 Routledge.]

Mingo; and other Sketches in Black and White. 1884.

Four bizarre tales in the same extraordinary lingo, mostly dealing in a comic manner with the negroes in Georgia before or just after emancipation. [50c. Houghton, *Boston;* 1/- Douglas, *Edinb.*]

Free Joe. 1887.

Familiar pictures of Georgian life before and after the Civil War. Portray the slave and his master, and the various members of the slave-owning community, in a pleasant light, dwelling by preference on the kindlier aspects of their relations. The title story is deeply pathetic. [$1, 50c. Scribner, *N. Y.*; 1/6, 1/-, 6d. Routledge.]

Balaam and His Master; and other Sketches and Stories. 1891.

Including also *Ananias*, *Mom Bi*, *The Old Bascom Place*, and two others. The melancholy and pathetic side of the negro character predominates in these stories, which, however, present a great variety of types; the faithful and heroic Balaam and Ananias, the somewhat grotesque Mom Bi, and others. [$1.25 Houghton, *Boston;* 2/6 Harper, *London.*]

*Uncle Remus and his Friends. 1892.

A further series of fables by this rude and uncouth Georgian Æsop. The same characters reappear, Brer Fox, Brer Rabbit, the wolf, the bear, etc., each a racy personality with definite traits. The character of the wily and good-natured old humorist is developed in a more familiar manner. [$1.50 Houghton, *Boston.*]

Aaron in the Wildwoods. 1897.

Another broadly humorous and fantastic story of the same *genre* as *Uncle Remus.* The adventures of a runaway slave, Aaron, and of Little Crotchet the cripple. [$2 Houghton, *Boston;* 6/- Harper, *London.*]

Tales of the Home Folk in Peace and War. 1898.

Stories on all kinds of subjects from dogs to negroes and babies, some of them dealing with the people at home in Georgia during the Civil War. [$1.50 Houghton, *Boston;* 6/- Unwin.]

The Chronicles of Aunt Minervy Ann. 1899.

The shrewd and garrulous old negress is another Uncle Remus. She tells stories in the drollest way, and comments on passing events with sagacity and humour. The talk is in the same broad patois. [$1.50 Scribner, *N.Y.*; 4/6 net Dent.]

On the Wing of Occasions. 1900.

Five stories of the times of the Civil War, including the exciting escape of a Southern spy from New York, a plot to kidnap President Lincoln, and divers very attractive portraits of Southern humorists, daring scouts, and an inimitable Anglo-Irishman. [$1.50 Doubleday, *N.Y.*; 6/- Murray.]

HARRISON, *Mrs.* CONSTANCE BURTON [*née* Cary; b. 1846]. An Errant Wooing. 1894.

An animated, discursive story, the heroine and her lovers hardly commanding more attention than do the travel pictures, the humorous sketches of life and manners, and the various incidents and accidental situations by the way. [$1.50 Century Co., *N.Y.*]

A Bachelor Maid. 1894.

Attempts to apply sober common-sense to the marriage question; the Bachelor Maids find their theories incompatible with human nature's needs, and surrender at last to love and marriage. A good specimen of this lady's light and facile pen. [$1.25 Century Co., *N.Y.*; 2/-, 1/- Unwin.]

HARTE, BRET [Francis Bret Harte; b. 1839]. The Luck of Roaring Camp; and other Sketches. 1870.

A new *genre* of short story. The "Luck" is a babe whose coming among the brutal and uncivilised miners in the Californian settlement makes their lives better and more humane. **The Outcasts of Poker Flat* and many others also sketch the savagery and crime of the gold-digging communities of half a century ago. [$1.25, 30c. Houghton, *Boston;* 2/- Chatto.]

Flip; and Found at Blazing Star. 1872.

Flip is a half-wild, half-clad virgin, living with her mad old father in the midst of mountains and forests, and is courted by a mysterious stranger. A weird and picturesque little romance, with a highly melodramatic conclusion. The ring "found at Blazing Star" is the beginning of a mysterious series of incidents and of a love affair between an ingenuous young digger and a very smart girl; again the *dénouement* is melodramatic. [$1 Houghton, *Boston:* 2/6, 2/- Chatto.]

In the Carquinez Woods. 1883.

A story of the old kind with some melodrama in it, but most powerful in its rendering of the wonder and mystery of the forest (a forest conflagration and stampede of beasts form the culminating scene). The heroine a coarse, rowdy girl from the dancing-saloons becomes, under the influence of love, a refined and gentle woman, capable of suffering patiently. Other characters are the half-breed lover, of refined and tender nature, and the hypocritical Baptist minister. [$1 Houghton, *Boston;* 3/6 Longman.]

On the Frontier. 1884.

Left Out on Lone Star Mountain is an idyll of mining life. Four disheartened diggers are plotting to desert their comrade when he discovers gold and brings them the joyful intelligence, his unselfishness overwhelming them with penitence. There are two other tales. [$1 Houghton, *Boston;* 1/- Longman.]

Maruja. 1885.

A more sustained story, full of life and melodramatic surprises. The heroine is half-Puritan, half-Spanish, a wild and wilful beauty, with a motley circle of lovers, true representatives of Californian life. [$1 Houghton, *Boston;* 2/6, 2/- Chatto.]

The Crusade of the *Excelsior*. 1887.

A mixture of fantasy and realism, the plot arising from the arrival, by accident, of the American ship *Excelsior* at a secluded port in Lower California. Here the crew meet with droll adventures, and with some exceedingly funny people. [50c. Houghton, *Boston;* 3/6 Chatto.]

A Phyllis of the Sierras; and A Drift from Redwood Camp. 1888.

An abortive love affair between an English baronet's son and a Western girl, the Englishman's financial ruin, and his marriage to a blacksmith's daughter, now a millionaire—these incidents bring the old order and the new into strange juxtaposition. The "Drift" is a weak and cowardly miner, who is carried on a river-flood among the Indians and adopted by them as heaven-sent chief. [$1 Houghton, *Boston;* 2/6, 2/- Chatto.]

Cressy. 1889.

The love story of the master and a pupil in a South Californian school. Less desultory than most of this author's tales, and animated by the same fun and humour. [$1.25 Houghton, *Boston;* 3/6 Macmillan.]

From Sand Hill to Pine. 1900.

Seven stories in the old manner, and of the old gold-mining days of California, *e.g.*, *A Jack and Jill of the Sierras*, *A Belle of Canada City*. [$1.25 Houghton, *Boston;* 6/- Pearson.]

Under the Redwoods. 1901.

Stories well representative of Bret Harte's various styles, and including some of his best. *Three Vagabonds of Trinidad* is a powerful and touching little story of an Indian, a China boy, and a faithful dog; and *Bohemian Days* brings before us vividly the half-veiled struggle between respectability and lawlessness that marked the early days of San Francisco.

Hawthorne, Julian [b. 1846; son of Nathaniel Hawthorne]. Garth. 1877.

A much-elaborated story of country life in New Hampshire, going into the details of family connections, and so assembling a large variety of characters. A painter's love-story is the chief subject; there are long talks on Swedenborgianism, etc. [$1 Appleton, *N. Y.*; 3/6, 2/- Chatto.]

Sebastian Strome. 1879.

Strives "to tell of the birth and first infancy of a man's heart, and of sundry vicissitudes befalling other hearts in consequence thereof". A serious study of a strong but selfish character, chastened to unselfishness by the consequences of his folly and crimes. The simultaneous deaths of his father and a girl he had betrayed are two among many tragic episodes. [75c. Appleton, *N.Y.*; 3/6, 2/- Chatto.]

Dust. 1883.

Intricate plot based on the far-fetched idea of a man's act of self-sacrifice, whereby he shields a gambling scamp at the expense of his own good name and fortune. [50c. Houghton, *Boston;* 3/6, 2/- Chatto.]

Archibald Malmaison. 1884.

A "creepy" tale with a good idea, boldly worked out. [$1.25, 15c. Funk, *N.Y.*; *o.p.* Bentley.]

Beatrix Randolph. 1884.

The plot hinges on the successful attempt of a New York impresario to pass off an amateur with a magnificent voice in place of a prima donna who failed to appear. [50c. Houghton, *Boston;* 3/6, 2/- Chatto.]

HEARN, LAFCADIO [b. 1850]. Youma. 1890.

A story of the outbreak of the negro insurrection in Martinique in 1848, an idyll closing in blood and horror. Youma is a devoted slave, who clings to her white charge rather than to her negro lover. [$1 Harper, *N.Y.*; 5/- Low.]

HENDERSON, ISAAC [b. 1850]. The Prelate. 1886.

A sensational story of the American colony in Rome. [$1.50, 50c. Houghton, *Boston.*]

HENRY, ARTHUR. A Princess of Arcady. 1900.

A dreamy and idyllic story portraying a number of unworldly and beautiful characters who are very much out of their element in the midst of modern civilisation. The *Paul and Virginia* of the tale play out their idyll on the Utopian stage of an islet within sight of New York. A book full of sympathy with the best things in human nature, of love for children, for animals and plant life. [$1.50 Doubleday, *N.Y.*; 6/- Murray.]

HERRICK, ROBERT. The Gospel of Freedom. 1898.

[$1.50 (6/-) Macmillan.]

*The Web of Life. 1900.

A realistic and, to a great extent, a philosophic study of modern American life; the scene is Chicago, and the writer gives searching views of society there. The hero is a doctor, and the organisation of medical practitioners is well brought out. Having saved the life of a drunkard by an operation that injures the brain, he falls in love with the man's wife, and the situation thus produced is a specimen of the problems that are raised. The story of the woman's futile effort to realise her character in this chaos of repressing forces, and her suicide, is tragic, but it is not unwholesome. [$1.50 (6/-) Macmillan.]

Jock o' Dreams. 1901.

The chief woman is the daughter of an Ohio manufacturer, and the plot is developed through the story of a young man's life. The underlying idea is eternally old: that the world does not exist until created afresh for each person. The way the hero makes his own world forms the pith of the story, the scene of which moves between the East and the West. [$1.50 Macmillan, *N.Y.*]

The Real World. 1901.

An analytical study of modern American society, which is presented in an odious light. The hero tests by experience various kinds of life, and is repelled by the heartlessness and self-indulgence that he sees. The aim is to show how each experience affects his character. There is a pleasant glimpse of Harvard.

HIGGINSON, *Mrs.* ELLA. A Forest Orchid; and other Stories. 1897.
[$1.50 (6/-) Macmillan, *N.Y.*]

From the Land of the Snow Pearls. 1897.

Reprint of *The Flower that Grew in the Sand* (Calvert, *Seattle, Washn.*, 1896), a collection of stories which first appeared in magazines: omits one, *The Isle of Lepers*, but adds two new tales. [$1.50 (6/-) Macmillan, *N.Y.*]

HIGGINSON, *Mrs.* S. J. A Princess of Java; a Tale of the Far East. 1887.

A novel containing many elements of an amusing kind, *e.g.*, the character sketches of Dutch people and natives of Java, even reproducing the speech to some extent. [$1.50 Houghton, *Boston.*]

HIGGINSON, THOMAS WENTWORTH [b. 1823]. *Malbone; an Oldport Romance. 1869.

The scene is a venerable seaside town, where modern fashionable life comes in contact with the indigenous characters of New England. In Malbone himself the author has made a subtle and complex study of temperament; and there is beauty in the characters of "Hope" and Emilia. [$1.50 Lee & Shepherd, *Boston*: 2/6 Macmillan.]

Tales of the Enchanted Islands of the Atlantic. 1898.
[$1.50 (6/-) Macmillan.]

HODDER, ALFRED. The New Americans. 1901.

A clever, analytical and somewhat abstract study of manners and motives in half a dozen leading characters and a large number of minor; lacking in incident and monotonous in subject, the style fashionably adorned with epigram. [$1.50 Macmillan, *N.Y.*]

HOUGH, E. The Girl at the Halfway House; a Story of the Plains. 1900.

A broad picture of life in the West at the time of the general movement to undeveloped lands that took place after the Civil War. The hero is a young captain in the Federal army, whose fortunes as a pioneer, typical of a chapter in American national history, are more interesting than his love story. [$1.25 Appleton, *N.Y.*; 4/- Heinemann.]

HOWARD, BLANCHE WILLIS [*Mrs.* Teuffel; b. 1847]. One Summer. 1875.

A very ordinary love story, told with brightness. The lovers who are made happy in the end are a young man and a young lady from the city, spending a holiday in a New England village. [$1.25 Houghton, *Boston*; 1/- Douglas, *Edinb.*]

Guenn. 1883.

A tragedy of love. A painter, passionately devoted to his art, takes for his model a beautiful Breton maiden, and unwittingly wins her love, then goes away unconscious of the blow he has struck. [$1 Houghton, *Boston*; 2/- Warne.]

HOWARD, B. W. and WILLIAM SHARPE. A Fellowe and His Wife. 1892.

Correspondence of a husband living in Germany and a wife studying art in Italy; an absolutely sincere and confidential correspondence, the subject of which is the wife's danger from a web of intrigue surrounding her in her artist world. [$1.25, 50c. Houghton, *Boston;* 6/- Harper, *London.*]

HOWE, EDGAR WATSON [b. 1854]. The Story of a Country Town. 1883.

A strong, realistic novel. The life depicted is hard and sordid, and the characters are not agreeable. [$1.25, 50c. Houghton, *Boston.*]

HOWELLS, WILLIAM DEAN [b. 1837]. *Their Wedding Journey. 1871.

The experiences, impressions and talk of a pair of Bostonians on their honeymoon, going to Canada and back. Few incidents, much moralising and humour, and a good deal of word painting of New York, Niagara, etc. [$1.50 Houghton, *Boston;* 2/-, 1/- Douglas, *Edinb. Illustrated* by Carleton, $3 Houghton, *Boston* (12/6 Douglas, *Edinb.*).]

*Their Silver Wedding Journey. 1899.

A sequel to *Their Wedding Journey.* The middle-aged Marches sail to Europe and wander through Germany; the incidents of the voyage and the sights they see in the Continental cities being described in a chatty, impressionist style. Among their fellow-travellers are a young couple, over whose incipient love affair Mrs. March watches with maternal fondness. [2 vols. $5 (6/-) Harper.]

*A Chance Acquaintance. 1873.

One of his most serious stories. A highly educated gentleman from Boston, a courtly prig, attaches himself to a party of tourists from the West, and wins the heart of a romantic and unsophisticated girl. Their mutual attraction and incompatibility are subtly exhibited. The Bostonian's exclusiveness and over-refinement keep him hesitating, and a happy accident reveals to the girl his real character. [$1 Houghton, *Boston;* 2/-, 1/- Douglas, *Edinb.*]

A Foregone Conclusion. 1875.

An "international novel"; the canals and palaces of Venice (where Mr. Howells was consul) being chosen as the scene of the love drama. An agnostic priest loves an American girl, but the religious prejudices and the various misunderstandings natural to such an unusual case lead at length to an unhappy ending. [50c. Houghton, *Boston;* 2/-, 1/- Douglas, *Edinb.*]

The Lady of the *Aroostook.* 1878.

A love story in which New England provincial manners are faithfully delineated, the heroine being an attractive girl, who is countrified without being vulgar. [50c. Houghton, *Boston:* 2 vols. 4/-, 2/- Douglas, *Edinb.*]

The Undiscovered Country. 1880.

A serious study of New England spiritualism, the Shakers, etc.; the spiritualistic aberrations of a mesmerist are a leading motive. [50c. Houghton, *Boston;* 2 vols. 4/-, 2/- Douglas, *Edinb.;* 3/6, 1/- Low.]

A Fearful Responsibility. 1881.

The responsibility is felt by an American professor in Venice having a young girl under his charge: she is wooed by an Austrian officer. The love affair comes to an abortive conclusion, leaving only a burden of regret to all concerned. [50c. Houghton, *Boston:* (with *Tonelli's Marriage*), 2/-, 1/- Douglas, *Edinb.*]

Doctor Breen's Practice. 1881.

Dr. Breen, a young lady who has adopted the medical profession after an unfortunate love affair, practises in a small seaside town in Maine. She is an example of New England Puritanism, strongly developed on the moral rather than the religious side. The story of her love and marriage furnishes pictures of summer boarding-house life. [50c. Houghton, *Boston;* 3/6 Douglas, *Edinb.*]

*A Modern Instance. 1883.

Has been called the author's representative novel; at all events, it marks the beginning of his later manner, the New Realism, in which he approaches Henry James most nearly, a realism characterised by extreme minuteness of detail and careful delineation of trivialities and commonplaces, the aim being to represent life rather than to tell a story. This book is a faithful, though purely external, delineation of the whole life of a village in Maine. The central figures are a journalist, an unprincipled fellow, whose smartness leads him eventually into evil courses, and his wife. He is a type of modern decadence, while she is a more eccentric character, one in whom religious and moral ideas have turned into cast-iron rules. [50c. Houghton, *Boston;* 2 vols. 12/- Douglas, *Edinb.*]

*The Rise of Silas Lapham. 1885.

Business here occupies much the same place that love does in the average novel; and beside the romance of business there is a study of character and feeling, and of the differentiations of Boston society. This is the history of an ignorant and coarse-grained, but manly character, who is first brought into humorous contrast with the refined society of the city, where he has lived outside the pale of fashion and culture; and then is shown making head against commercial disasters, which chasten without weakening his character. [$1.50, 50c. Houghton, *Boston;* 2 vols. 4/-, 2/- Douglas, *Edinb.*]

Indian Summer. 1886.

A love drama, of which the persons are Americans in Florence; worked out entirely by means of conversation. The middle-aged hero, an amiable and humorous man, still young in spirit, falls in love with a girl, but at the end of the play we find him united to a woman who suits him. These two female characters, and the child Effie, who is the unconscious instrument of the happy result, are delicately set before us in the author's miniature style of portraiture. [$1.50, 50c. Houghton, *Boston;* 6/-, 2 vols. 4/-, 2/- Douglas, *Edinb.*]

The Minister's Charge; or, the Apprenticeship of Lemuel Barker. 1887.

Lemuel, an awkward, countrified boy, but upright and sincere, is persuaded to go to Boston by the city clergyman's praise of his verses. His homely nature is repelled by the conventions and flippancy of society; and, discouraged in his literary ambition, he goes through various humble employments, settling down as a country teacher. In his boarding-house experiences he falls into temptation, but all through his Boston life his honest character asserts itself. The minister, with his efforts to do right by his flock, and his amiable fibs, is a very different character. [$1.50, 50c. Houghton, *Boston;* 6/- Douglas, *Edinb.*]

April Hopes. 1887.

The April time of courtship: the quarrels, reconciliations, and all the vicissitudes of comedy and tragedy that chequer the loves of two young people. [75c. Harper, *N. Y.*; 6/- Douglas, *Edinb.*]

Annie Kilburn. 1888.

Town and country life depicted in low tones; the lifelike heroine, the ardent evangelist, the brilliant Bohemian, and other New Englanders. As a realistic treatment of dipsomania the book is more serviceable than a tract. In *The Quality of Mercy* several of the characters reappear. [75c. Harper, *N. Y.*; 6/- Douglas, *Edinb.*]

*A Hazard of New Fortunes. 1890.

Mr. and Mrs. March come to New York, where he is to conduct a magazine; their experiences in search of family apartments are a main episode. The audacious and versatile Fulkerston, overflowing with vitality and humour; the mean and aimless man of talent Beeton, and the family who have been enriched by a boom and are trying to be fashionable, are the most striking characters. [$1 Harper, *N.Y.*; 2 vols. 12/- Douglas, *Edinb.*]

The World of Chance. 1891.

A shadowy story, touching on the regeneration of Society, and embodying the teachings of Tolstoy. Peace Hughes, the daughter of a cranky socialist, a strong, self-reliant girl, represents an unusual type among the author's heroines. [$1.50, 60c. Harper, *N.Y.*; 6/- Douglas, *Edinb.*]

The Quality of Mercy. 1892.

A crowd of diverse characters, a defalcating treasurer of a company, whose flight and return are the basis of the story, his two daughters, the company's chairman, and a pair of young pressmen. [$1.50, 75c. Harper, *N.Y.*; 6/- Douglas, *Edinb.*]

The Coast of Bohemia. 1893.

A love novel with a trio of characters, the lovers and a romantic friend. [$1.50 Harper, *N.Y.*]

The Traveller from Altruria. 1894.

A Utopian novel, in which the author deliberately expresses the altruistic faith, which is less formally illustrated in his ordinary novels. The Altrurian, in the course of a dialogue, passes in review the most striking phenomena and tendencies of social life in America; the exclusiveness that arises from snobbery and the lack of sympathy, the tyranny of individualism incarnated in the millionaire; these are the main items of the arraignment, over against which is placed the great Altrurian ideal of equality and Christian brotherhood. [$1.50, 50c. Harper, *N.Y.*; 6/- Douglas, *Edinb.*]

An Open-Eyed Conspiracy. 1897.

"An Idyl of Saratoga." Merely relates how Mr. and Mrs. March had a lovely girl left in their charge, and half-intentionally brought about an engagement between her and a young author. A most ordinary adventure, told with minutest description of every step in its progress, and with a sub-current of humour. [$1 Harper, *N.Y.*; 2/-, 1/- Douglas, *Edinb.*]

The Story of a Play. 1898.

Miniature-painting of delicate shades of motive and feeling, in a series of conversations between actor and playwright, and the playwright and his wife. [$1.50 (6/-) Harper.]

Ragged Lady. 1899.

The life of a New England girl from childhood to her second marriage. Round her are grouped a variety of Americans, who are nearer to a comic type. Scenes, America and Italy. [$1.75 (6/-) Harper.]

A Pair of Patient Lovers. 1901.

Five stories representative of the author's latest manner, and showing his style at its best. Three are stories of courtship, with Mr. and Mrs. March posing once again as sympathetic and abetting spectators. Slight, and as uneventful and unemotional as ever, but presenting subtle portraits of ordinary American men and women. [$1.50 (5/- net) Harper.]

HUMPHREY, FRANK POPE. A New England Cactus; and other Tales. 1892.

Village life in Massachusetts and Rhode Island in the Puritan times of the 17th century; simple little episodes of love-making, etc.; *e.g.*, the title story and *A Belated Lover*. [50c., 25c. Cassell; 2/-, 1/6 Unwin.]

HURD, GRACE MARGUERITE. The Bennett Twins. 1900.

The orphaned boy and girl live with a kind uncle until their seventeenth year. The boy despises his uncle's bank business, and settles with his sister, who is a singer, in New York. Their life in a studio for a year is described in detail. [$1.50 (6/-) Macmillan.]

INMAN, HENRY. The Ranche on the Oxhide. 1898.

A story of a boy and girl's life on the frontier. [$1.50 (6/-) Macmillan.]

JACKSON, *Mrs.* HELEN MARIA [*née* Fiske; 1831-85]. Saxe Holm's Stories, two series.

Stories of American life, thoughtful and interesting. [Each $1, 50c. Scribner, *N. Y.*]

Ramona. 1884.

Written to expose the injustice of the United States Government's policy towards the Indians. The scenes are laid in Southern California, and the authoress has taken one of the mission Indians for her hero, while picturing old-fashioned life on the Spanish rancho, the household, the pastoral occupations, and the religious observances. A tragic love-story, a young wife's terrible experiences, and the devoted affection of her foster-brother, whose love she cannot return, are woven into a narrative. [$1.50 Roberts, *Boston;* 2/- Macmillan.]

JAMES, HENRY [b. 1843]. A Passionate Pilgrim. 1875.

The title-story is about an American heir to an English estate, a much idealised hero, in whom Anglomania is converted into a dreamy poetic passion. *Madame de Mauves* is an American girl married to a French nobleman. She believed that ancient lineage meant everything that was noble and refined, but is cruelly disenchanted: her pure and womanly character is the strength of the story. [$2 Houghton, *Boston.*]

*Roderick Hudson. 1875.

Roderick is a *résumé* in little of the strength and weakness of genius, an example of the artistic temperament. He is a young American sculptor taken to Italy by one of Mr. James's rich virtuosi; and there, after spasmodic production of a few masterpieces, the flame of his genius expires. He outrages the love of his betrothed, and flouts his benefactor; but is felt to be hardly blameworthy since he has no conscience. [$2 Houghton, *Boston;* 6/-, 2/- Macmillan.]

The American. 1877.

A scientifically cold study of the differences of character—a type of the greater part of Mr. James's fiction, also a good example of the *émigré* novel. A self-made American goes to Europe to enjoy his "pile," and becomes engaged to a French widow of noble family. The match is a good one for both parties, but when her people realise the immense social gulf that sunders them, they break off the engagement. The pride and meanness of the old nobility are sharply contrasted with the American's pluck and good-nature. [$2 Houghton, *Boston;* 6/-, 2 vols. 4/- Macmillan.]

*The Europeans. 1878.

A brother and sister from Europe, Americans by extraction, come to seek their fortune among relatives near Boston. This situation enables the author to show how the serious and colourless life of these descendants of the Puritans appears to outsiders. [$1.50 Houghton, *Boston;* 6/-, 2/- Macmillan.]

*Daisy Miller; a Comedy. 1878.

A sprightly American girl on a holiday in Europe, whose ignorance of the conventions and high spirits get her into risky situations and scandalise her compatriots. The end is tragic. [$1.25 Houghton, *Boston;* 6/-, 2/- Macmillan. *Illustrated* by McVickar, $1.25 Harper, *N.Y.*]

The Madonna of the Future; and other Tales. 1879.

A collection of international stories; the first a delicate and touching little character-portrait of an unfortunate painter in an American colony in Italy, with his masterpiece that was never painted; the others chiefly tales about Americans on the Continent. [6/-, 2/- Macmillan.]

An International Episode. 1879.

A social comedy turning on the problem whether an English nobleman is to marry a beautiful American girl. She is a very dignified specimen of her countrywomen, proud, well-bred, and too disinterested to give her hand where she does not give her heart. [25c. Harper, *N.Y.*; (with *The Pension Beaurepas* and *The Point of View*) 2/- Macmillan.]

The Portrait of a Lady. 1881.

Mr. James's later minute and pregnant manner is now developing; here we have subtle analysis of motive and emotions, out of which rises an elaborate and suggestive portrait. The Anglo-American characters are mostly disagreeable, and are presented with more irony than sympathy. [$2 Houghton, *Boston;* (with others) 2/-Macmillan.]

The Siege of London; The Point of View. 1883.

The Siege of London is a humorous little comedy of manners. An adventuress of strong American proclivities lays siege to an English baronet and wins him by sheer adroitness. *The Point of View*, impressionist sketches of American life in the form of letters by Europeanised Americans; "instantaneous mental photographs" these have been called. *The Pension Beaurepas*, studies of foreign Americans and native Americans as they appear to European eyes; with sidelights on the influence of foreign culture, and other nice problems of nationality. [(1), (3) and *The Pension Beaurepas*, $1.50 Houghton, *Boston;* (1) and *Madame de Mauves*, 2/- Macmillan.]

The Bostonians. 1886.

"Of all his works," says Richardson, "the best illustrative type: long, dull and inconsequential, but mildly pleasing the reader, or at times quite delighting him, by a deliberate style which is enjoyable for its own sake, by a calm portraiture which presents the characters with silhouette clearness, and by some very faithful and delicately humorous pictures of the life and scenery of Eastern Massachusetts." The active humanitarianism rampant in Boston society is an important motive; and a study of various people in love, an elopement, and the question whether the married couple will be happy or starve, are the other chief matters. [$1.25 (6/-) Macmillan.]

*The Princess Casamassima. 1886.

The subsequent career of an American adventuress whose ambitious guardian secures a prince for her husband, as related in *Roderick Hudson*, the hero of which she captivated. The scene is transferred to London, where the Princess, hating her husband, is amusing herself by sympathising and making love among the socialists. She is a type of the "dangerous" woman; by birth a vagabond, she is an empress in her superb egoism and generosity; potentially an angel or a fiend, whose conscience never checks her regal sport with the victims of her beauty. [$1.75 (2/-) Macmillan.]

The Aspern Papers; and other Stories. 1888.

The hero is anxious to secure, as material for his memoir of the poet Aspern, some papers which are supposed to be in the possession of an old lady-love of the poet's living in Florence. With infinite trouble and address he manages to overcome the privacy of the lady, his delicate diplomacy is about to be rewarded, when the whole thing turns out to be a mistake. [$1 (3/6) Macmillan.]

The Reverberator. 1888.

A comedy of manners with two chief motives; firstly, the incompatibility between a cultivated family of South Carolinians settled in France and the vulgar relatives of a pretty American girl whom the son loves; and secondly, the scandalous violation of private life by modern journalism. [$1 (6/-) Macmillan.]

The Tragic Muse. 1891.

A good example of the author's technique; a problem of art and love, worked out psychologically: the characters English people living in Paris. [2 vols. $2.50 Houghton, *Boston;* 3/6 Macmillan.]

*The Lesson of the Master; and other Stories. 1892.

The lesson is a piece of ironical comedy—a man takes the advice of one whom he reverences, and finds that while he has made the mistake of his life the other has, all unconsciously, reaped the benefit. In *Brooksmith* the rare personality of a butler is subtly drawn, a good example of the author's connoisseur-like quest for preciosities of character. *Sir Edmund Orme* is a new kind of ghost story, developed later into a full-length novelette in *A Turn of the Screw* (1898). [$1 (6/-) Macmillan.]

The Real Thing; and other Tales. 1893.

The Real Thing is significant as bearing on the author's theories of art. A broken-down lady and gentleman offer themselves to an illustrator as models, supposing themselves, as being the "real thing," to be infinitely superior to the professional, who merely poses; but the artist in the end thinks differently. Literary and artistic life is largely dealt with in these five stories. *Greville Fane* is a humorous story of a successful "lady novelist". [$1 (6/-) Macmillan.]

Terminations. 1895.

The Death of the Lion, a comic sketch, satirises a clique of admirers gathered round a decadent novelist, who dies of a cold while they are waiting to hear him read his MS. *The Middle Years* portrays a young novelist of promise who is dying, and, in spite of a friend's devotion, expires with a prayer on his lips for another chance to carry out his life's work. *The Altar of the Dead* is a strange, perhaps unique, work of psychological imagination. The initial idea is that a man founds an altar for his dead friends and institutes a kind of mystical service. The *dénouement* has a surprising turn. [$1.25 Harper, *N. Y.*; 6/- Heinemann.]

The Other House. 1896.

Rose Armiger is a tragic character, a nature of repressed but passionate energy; the story culminates in a burst of powerful emotion. [$1.50 Macmillan; 6/- Heinemann.]

The Spoils of Poynton. 1897.

A domestic comedy hingeing on the destinies of a fine old country house, full of articles of vertu, which an elderly lady who is passionately fond of the place schemes to retain when her son, the actual owner, gets married. The heart-burnings and the squabbles are terminated by a very ironical catastrophe. [$1.50 Houghton, *Boston;* 6/- Heinemann.]

What Maisie Knew. 1897.

The subject is an unpleasant domestic intrigue, of which an innocent girl is an involuntary observer. The sordid details are only hinted at, and the heroine's soul is kept unspotted; but the story is not wholesome. [$1.50 Stone, *Chicago;* 6/- Heinemann.]

In the Cage. 1898.

A telegraph girl, a charming character, takes a keen interest in the love affair of two people, and out of the telegrams which they send pieces together a romance. It is a subtle web of guess-work, and both the ingenuity of the ideas and the language are particularly elaborate. [$1.25 Stone, *Chicago;* 3/6 Duckworth.]

The Two Magics. 1898.

The Turn of the Screw, a ghost story of a novel kind, for which *Sir Edmund Orme* was a study. It relates the attempts of two foul spirits to ruin the souls of a pair of children. *Covering End*, the companion story, is a little comedy, concerned with the doings of a captivating American, who makes a raid on an old country house after the manner of her compatriots. Both written in the author's most advanced style. [$1.50 Macmillan; 6/- Heinemann.]

The Awkward Age. 1899.

Unique, even among his own works, as an example of psychological analysis; portrays the manners, speech and characters of a coterie of smart degenerates. The incidents are slight, the action intellectual and emotional, the dialogue so allusive that an effort is needed to follow it. [$1.50 Harper, *N.Y.*; 6/- Heinemann.]

The Soft Side. 1900.

More studies of psychical phenomena and of the abnormal. *John Delavoy* contrasts the vulgar attitude of an editor anxious to exploit a dead writer's life, with the reverent affection of his sister. *Europe* anatomises the feelings of three ladies who are obliged to postpone their tour on the Continent because their aged mother will not die. *The Great Good Place* is a study of an intangible phase of consciousness, dreamland and its connections with waking thoughts. *Paste* describes the suspicions aroused through the discovery of a valuable necklace among the effects of a deceased lady of moderate means. Some psychical and fantastic stories are of a more esoteric kind than these. [$1.50 Macmillan, *N.Y.*; 6/- Methuen.]

The Sacred Fount. 1901.

Might be taken as a *reductio ad absurdum* of the author's most peculiar artifices. A society sketch in which a purely fanciful idea is elaborated analytically, *i.e.*, the supposition that youth may be a fount to rejuvenate age. [$1, 50c. Scribner, *N.Y.*]

JAMISON, *Mrs.* CELIA V. The Story of an Enthusiast. 1888.

A boy of artistic nature is forced to live among humdrum English people. At seventeen he starts for Italy in search of one of Raphael's pictures. A fairly interesting study in the psychology of genius and the influence of heredity. [$1.50, 50c. Houghton, *Boston.*]

Lady Jane. 1891.

A story of child life; scene laid in New Orleans, among the poorer classes. [$1.50 Century Co., *N.Y.*; 3/6 Harper, *London.*]

Toinette's Philip. 1894.

A romantic story of New Orleans life. [$1.50 Century Co., *N.Y.*; 3/6 Harper, *London.*]

JANVIER, THOMAS ALLIBONE. Color Studies. 1885.

Four stories, reprinted from *The Century Magazine;* each complete in itself, yet connected into a greater whole, illustrating the early struggles of the painter's career in New York, the Bohemianism, the easy-going life of the studios, the genial, unconventional characters. [$1, 50c. Scribner, *N.Y.*; 3/6 Bickers.]

JEWETT, SARAH ORNE [b. 1849]. *Deephaven. 1877.

The old-world inhabitants of a decayed seaport in New England, viewed by a pair of girls making holiday there, who laugh at the quaint old people. [$1.25, 50c. Houghton, *Boston. Illustrated:* $2.50 Houghton, *Boston* (7/6 Harper, *London*), 1893.]

Country By-Ways. 1881.

Fragments of reminiscences, glimpses of New England life and human nature, full of rest and of the placid charm of home and homely affection. [$1.25 Houghton, *Boston.*]

The Mate of the *Daylight;* and Friends Ashore. 1884.

Character sketches and studies, some arranged around little incidents, some merely bits of still life. *A Landless Farmer* is a lowly New England King Lear; *An Only Son*, a piece of restrained emotion; *The New Parishioner*, similar in quiet interest. [$1.25 Houghton, *Boston.*]

A Country Doctor. 1884.

A Marsh Island. 1885.

A White Heron. 1886.

Simple stories of quiet and beautiful life in rural New England, portraits of old acquaintances, and interpretations of the kindly side of the Puritan character. [Each $1.25 Houghton, *Boston.*]

Strangers and Wayfarers. 1890.

The Town Poor, The Luck of the Bogans, A Winter Courtship, By the Morning Boat, etc. Similar portraiture of New England folk, native types and new-comers like the Irish; all pervaded with a gentle and charitable humour. [$1.25 Houghton, *Boston;* 5/- Harper, *London.*]

A Native of Winby; and other Tales. 1893.

Pregnant situations, evoking characteristics of temperament, rather than stories; *e.g.*, *The Native* relates the visit of a successful man, half shamefaced, half in self-display, to his native village; *Decoration Day*, a study of patriotic emotion; *The Passing of Sister Barsett*, a typical piece of New England life; and two sketches of Irish New Englanders, in which the broad speech accentuates the humour. [$1.25 Houghton, *Boston.*]

*The Country of the Pointed Firs. 1896.

More studies—made in a summer holiday at a seaside village in Maine—of homely and old-fashioned characters, venerable old people who have kept the freshness and innocence of youth; shy, unsophisticated men; women immersed in household cares; quaint originals, full of old-world graces, like the weather-beaten captain with his story of a spirit-city within the Arctic Circle, the old gatherer of simples, and other childlike Wordsworthian figures. [$1.25 Houghton, *Boston;* 5/- Unwin.]

The Queen's Twin; and other Stories. 1899.

Title-story describes a visit to an old woman in Maine, whose life has points of coincidence with Queen Victoria's. All the tales show the same reverent delight in quaint and gentle types of humanity. The sayings of the Irish women are humorous, and the dialect is particularly racy. [$1.25 Houghton, *Boston;* 5/- Smith & Elder.]

The Tory Lover. 1901.

A love tale of the time of the War of Independence, introducing the vigorous personality of the redoubtable Paul Jones. [6/- Smith & Elder.]

JOHNSON, OWEN. Arrows of the Almighty. 1901.

A study of American life in the period immediately following the Civil War, the interest centring in the development of character in a man who feels the natures inherited from father and mother, as it were, struggling for mastery in himself. The narrative covers nearly forty years. [$1.25 (6/-) Macmillan.]

JOHNSTON, MARY. The Old Dominion. 1898.

A highly-coloured romance of Virginia in Restoration times, when the colony was seething with disaffection caused by the sending of rebels to the plantations. The hero is one of the convicts sold into this slavery. He joins the rebellion led by Sir John Berkeley. His love for his master's daughter leads to a series of sensational events. Much description of the landscapes and the stately homes of Virginia. [$1.50 Houghton, *Boston;* 6/- Constable.]

*By Order of the Company. 1900.

A Virginian romance of the reign of James I., concerned with the fortunes of a beautiful maid-of-honour, who flees to the colonies, and is saved by a valiant husband from the clutches of a libertine nobleman. Duels, shipwrecks, sieges, escapes from poisoners, adventures with pirates and Red Indians, follow each other with inexhaustible rapidity. [$1.50 Houghton, *Boston;* 6/- Constable.]

JOHNSTON, RICHARD MALCOLM. Old Times in Middle Georgia. 1897.

[$1.50 Macmillan, *N.Y.*]

KING, BASIL. Let Not Man Put Asunder. 1901.

Almost a tractate against divorce—as it flourishes in the United States. Husband and wife are both strong personalities, the woman by no means a pleasant one. The author enforces his moral by a curiously symmetrical arrangement of four married pairs, who are divorced, and in two cases re-married. [$1.50 (6/-) Harper.]

KING, GRACE. Balcony Stories. 1893.

A collection of stories, some slight and sketchy, some complete little dramas, dealing with life in the Southern States, *e.g.*, *Grandmother's Grandmother*, *A Crippled Hope*, *The Old Lady's Restoration*. [$1.25 Century Co., *N.Y.*; 6/- Warne.]

KIRK, ELLEN [*née* Olney; "Henry Hayes"]. A Lesson in Love. 1881.

A lawyer engaged to a client falls in love with a pretty little girl who is opposed to her as plaintiff in a will suit. The situation lasts long enough to bring out the character of this able but selfish and feebly conscientious man, and is closed by his *fiancée's* discovery of the fact. [$1 Houghton, *Boston.*]

A Midsummer Madness. 1885.

A picture of country-house life on the banks of the Delaware, an agreeable *mélange* of love-making, happy and careless existence, and sketches of Nature. [50c. Houghton, *Boston.*]

The Story of Margaret Kent. 1886.

A story of violent social contrasts, brisk in movement. [$1.25, 50c. Houghton, *Boston.*]

Queen Money. 1888.

Phases of American life, exhibiting the effects of the race for wealth upon a young man of simple, refined tastes and worthy ideals, who had hitherto lived in the country. The moral aim is not obtrusive, and the world of brokers, financiers, plutocrats, and the quieter one of intellectual people unaffected by the covetous passion, afford scope for character-drawing and sober incident. [$1.25 Houghton, *Boston.*]

The Story of Lawrence Garthe. 1894.

Story of a man who makes a mistake in an early marriage, divorces his wife, and is rewarded with happiness in his next venture. In the sub-plot the affairs of two other lovers are related; but the chief interest is in the character of the divorced wife, an intrepid and brilliant adventuress, whose sins against the social code appear to no one more scandalous than to her duenna, an "advanced" woman whose theories would sanction them all. There is satire also in the chapter on the *Fin-de-Siècle* Club. Scene laid in New York. [$1.25 Houghton, *Boston.*]

KIRKLAND, JOSEPH. Zury, the Meanest Man in Spring County. 1887.

Illinois life in the pioneer days, superficially represented, but with accuracy of detail. The memoirs of an exceedingly quaint personage, who reappears in the next story, form the plot. [50c. Houghton, *Boston.*]

The McVeys, an Episode. 1888.

Sketches of Illinois life a little later, connected into a slender story by the reappearance of the same characters, showing the homely, colourless nature of prairie-life, and the moral forces that were shaping it and were destined to act powerfully in the great national movement of the next generation. Abraham Lincoln, the young advocate, plays an important part, as in Eggleston's *Graysons*. The leading incidents refer to a young engine-driver, who is aroused out of an immoral intrigue by a genuine passion for a womanly girl. [$1.25 Houghton, *Boston.*]

LARNED, AUGUSTA. Village Photographs. 1887.

Sketches of a representative village of New England; realistic though not offensively frank. Altogether they form an exhaustive account of a rustic community, the life-histories of a large number of people being related as they appear to the neighbours, illustrating how little real privacy there is in such a little world. Feminine characters predominate. [$1.75 Holt, *N.Y.*]

LATHROP, GEORGE PARSONS. In the Distance. 1882.

A recondite, imaginative conception is the basis of this story, the great hill Monadnoc "in the distance" deeply influencing the lives of Edith and her lovers in their holiday-resort among the mountains. [$1, 50c. Scribner, *N.Y.*; *o.p.* 2 vols. Low.]

An Echo of Passion. 1884.

A painful episode in the life of a young married couple, the motives worked out with strict adherence to the laws of causation so as to give a truthful rendering of spiritual conflict. [$1, 50c. Scribner, *N.Y.*; 1/- Douglas, *Edinb.*]

Would You Kill Him? 1890.

Holsclaw, the subject of what seems to be a plea against capital punishment, is a well-intentioned, but somewhat weak man, who with very little blame attaching to himself, sees his married life about to be wrecked by the sudden disclosure of an old engagement he had concealed. In a violent dispute he accidentally kills the person threatening him; hence the title. [$1.25 Harper, *N.Y.*; 3 vols. 31/6 Douglas, *Edinb.*]

LAUT, *Mrs.* AGNES C. Lords of the North. 1901.

Scene, the far north of Canada a hundred years ago, when fierce rivalry was raging between the great fur-trading companies. A man's quest for his wife, kidnapped by Iroquois, and his comrade's love-affair, form the two streams of incident. Pioneer life among the savages and adventure in the trackless wilderness furnish a spirited narrative. [4/- Heinemann.]

LEE, MARY CATHERINE. A Soulless Singer. 1895.

An accomplished singer, whose one deficiency is lack of passion, acquires this last element of power by falling in love. [$1.25 Houghton, *Boston.*]

LLOYD, JOHN URI. Stringtown on the Pike. 1900.

A long, digressive novel of Kentucky in the early sixties, full of negro dialect that is not easily intelligible. An old nigger, who mixes up Christian ideas and African superstitions, is the most humorous and racy of the characters. [$1.50 Dodd & Mead, *N.Y.*; 6/- Hodder.]

LLOYD, NELSON. The Chronic Loafer. 1901.

Tales told in dialect by the Loafer, the Patriarch, the Miller, the Tinsmith, and other members of a set of originals sitting outside a store in a primitive village of Pennsylvania. [4/- Heinemann.]

A Drone and a Dreamer. 1901.

How a middle-aged dilettante is aroused from the indolent, self-indulgent existence to which he has consecrated the remainder of his life, by a frank, outspoken girl. A careful, quietly humorous study of character and motive. [4/- Heinemann.]

LUTHER, MARK LEE. The Favour of Princes. 1899.

[$1.50 (6/-) Macmillan.]

MCCLELLAND, MARGARET GREENWAY. Oblivion. 1885.

Picturesque delineation of manners and character among the villagers of the North Carolina mountains. A terrible occurrence destroys the memory of a lady who is travelling in the locality; she lives among the country people, and innocently becomes engaged to a passionate lover, before the memory of home and husband is restored. [$1, 50c. U.S. Book Co., *N.Y.*]

Jean Monteith. 1887.

"A brave little story" of a loyal girl's devotion to her father's memory; the scene being a hamlet at the foot of the Cumberland range. [$1 Holt, *N.Y.*]

MASON, CAROLINE A. A Woman of Yesterday. 1901.

A thoroughly American study of religious life, sombre and deeply Puritan. Largely taken up with the history of a Utopian settlement founded by a Christian Socialist. The stern Calvinism of the heroine and her husband is modified as they grow older into a milder and broader religion.

MATTHEWS, BRANDER. The Story of a Story; and other Stories. 1893.

Stories that aim at both realism and artistic effect; the picture of magazine-editing seems to contain some actual portraiture. [$1.25 Harper, *N.Y.*]

MERWIN, SAMUEL, and HENRY KITCHELL WEBSTER. The Short-Line War. 1901.

Initiates, perhaps, a new field for fiction—the romance of trade and finance. Story of the fight for the possession of a line connecting two great railways. A rapid, vigorous narrative of commercial rivalry and intrigue, culminating in a display of force that has to be put down by the military. A love-tale is bound up with these events.

Calumet "K". 1901.

Calumet "K" is a two million grain elevator, which Charlie Bannon has to build against time. How he succeeds in doing so, in the teeth of persons who are interested in delaying the work, and of the "walking delegates," is the story. Its heroine is Bannon's type-writer. [Each $1.50 Macmillan, *N.Y.*]

MEYER, ANNIE NATHAN. Robert Annys, Poor Priest. 1901.

A romance of the Peasants' Revolt, 1379, distinguished by its powerful treatment of emotional scenes. Based on a study of authorities, and avowedly owing much to William Morris's *Dream of John Ball*, the book reflects sympathetically the feelings and aspirations of men like Wycliffe and John Ball. The author of *Piers Plowman* is introduced in a new and unromantic light. [$1.50 (6/-) Macmillan.]

MILLET, FRANCIS DAVIS [b. 1846]. A Capillary Crime; and other Stories. 1892.

Curious or tragic cases in artist life; simple tales, founded to a great extent on fact. [$1.25 Harper, *N.Y.*]

MITCHELL, SILAS WEIR [b. 1829]. Hephzibah Guinness. 1880.

Three little stories of Quakers in Philadelphia, incidentally presenting a picture of the manners and observances of the straitest members of the sect. Two are quiet love stories, though one has a tragic motive. [$1.75 Lippincott, *Phila.*]

Roland Blake. 1886.

The earlier part is a story of action, camps and battles in the Civil War; the latter a love idyll. [50c. Houghton, *Boston;* 6/- Douglas, *Edinb.*]

Far in the Forest. 1889.

A tale of the great Pennsylvanian forest before the War, when life in that wild region was of a heroic kind. Not so much a romance as a story of character and the interaction of character. Two personages stand out above the rest, the heroine, who is introduced to us at the bedside of her dying husband, and the German scientist whom fate brings into her life at this crisis. [$1.50 Century Co., *N.Y.*; 6/- Unwin.]

Characteristics. 1892.

Dr. North and His Friends [*sequel*]. 1900.

"Selections from the table-talk of an intimate coterie of highly cultivated men and women, who meet constantly at each other's houses and discuss books, art, religion, ethics and themselves." [(1) $1.25 Century Co., *N.Y.*; 6/- Macmillan; (2) $1.50 Century Co., *N.Y.*; 6/- Macmillan.]

*Hugh Wynne, Free Quaker. 1897.

The men and the events of the War of Independence, battles, duels, plots, escapes, supposed to be recorded by an aged Quaker. Washington and Lafayette, Major André and Dr. Rush, are drawn at length. The contrast between the old Quaker society, with its operative ideals of brotherly love, and the universal strife, is a dominant motive. [2 vols. $2 Century Co., *N.Y.*; 6/- Unwin.]

The Adventures of François. 1898.

A romance of the French Revolution; the hero (compared to Dumas' famous jester Chicot), a little Ishmaelite adrift in the Paris streets during the Terror, a light-hearted, irresponsible rascal, tells his astonishing history. Among the other characters must be mentioned the dog Toto, and the Marquis de Ste. Luce, a fascinating old reprobate whose fortunes are mixed up with those of François. [$1.50 Century Co., *N.Y.*; 6/- Macmillan.]

The Autobiography of a Quack; and, The Case of George Dedlow. 1900.

Life of a rascally doctor; a death-bed narrative. A curious study of the mind of a professional cheat; much of it deals with the War time. The medical details are handled realistically, the author being himself an accomplished physician; and scientific knowledge is shown again in the companion story, *The Case of George Dedlow*, a realistic tale of a soldier who had all his limbs amputated and nearly lost his sense of identity. The case was widely accepted as genuine when the tale appeared, and subscriptions are said to have been sent in. [$1.25 Century Co., *N.Y.*; 3/6 Unwin.]

MOORE, SUSAN TEACKLE. Ryle's Open Gate. 1891.

Life in an out-of-the-way village in Long Island; the characters of natives and aliens delineated in a series of slightly connected stories and sketches. [$1.25 Houghton, *Boston.*]

MOWBRAY, J. P. A Journey to Nature. 1901.

A New York stockbroker, threatened with heart disease, is sent by his doctor into the country to lead a natural existence, in other words, "to cease to live," for a year. This is the record of the semi-animal life of himself and his son, his talks with a rough and hearty old doctor, and his love passages with a country girl. [7/6 net Constable.]

MUMFORD, ETHEL WATTS. Dupes. 1901.

Makes fun of modern superstitions and religious crazes. A foreign adventuress, with the half-serious assistance of the hero, starts a new religion and founds a sisterhood. Things become awkward for the hero when his young lady joins the sisterhood. [5/- Putnam.]

NORRIS, FRANK. McTeague; a Story of San Francisco. 1899.

A strong, melodramatic story, realistically delineating Californian life in its more commonplace and depressing aspects. [$1.50 Doubleday, *N.Y.*; 6/- Richards.]

Blix; a Love Idyll. 1899.

The *camaraderie* of a young journalist and a girl of strong, wholesome character develops by insensible degrees into a closer affection. No plot beyond this, but an account of ordinary lives in California and New York. [$1.25 Doubleday, *N.Y.*; 3/6 Richards.]

A Man's Woman. 1900.

Studies of character, chiefly in a virile heroine and a pair of Arctic explorers: a glorification of strength and fortitude and modern enterprise. [$1.50 Doubleday, *N.Y.*; 6/- Richards.]

*The Octopus. 1901.

First part of a "Trilogy" that is to treat of the production and distribution of food in America; this is called "the Epic of the Wheat," and the scene is California. The incessant warfare between the wheat growers and the "Octopus" —the great Railway Trust having this food traffic in its grip—is the present subject, worked out with a multitude of characters and great detail. [6/- Richards.]

OLDHAM, HENRY. The Man from Texas; a Western Romance. 1884.

Career of a brilliant guerilla general on the Southern side, told by a sympathiser. [$1.25, 75c. Peterson, *Phila.*]

OSBOURNE, LLOYD [b. 1868]. The Queen *versus* Billy. 1900.

Stories of blacks and whites in the Solomon Isles, by the Vice-Consul in Samoa. Title story is about a negro who, though probably innocent, is condemned for the murder of a white man. He becomes a favourite on shipboard, and every chance is given him to escape, but the pathetic humour of the story is that Billy insists on being shot. [$1.50 Scribner, *N.Y.*; 6/- Heinemann.]

See also A. XIII., Scotch Fiction, *sub nom.* Stevenson, R. L.

OVERTON, GWENDOLEN. The Heritage of Unrest. 1901.

A study of the relations between the Apaches in New Mexico and Arizona and the U.S. Government during the latter part of the 19th century, and to some extent an impeachment of American policy; historical characters like General Crook are portrayed, and the local conditions, the ways of the Indians and whites set forth. The plot centres in the fortunes and the moral history of a female half-breed. [$1.50 (6/-) Macmillan.]

PAGE, THOMAS NELSON [b. 1853]. In Ole Virginia. 1887.

Stories of life in the Southern States, plantation life, family life, etc., most of them told in negro dialect. *Polly* is an exception, where the spokesman is a profane, hard-drinking, devil-may-care old planter. [$1.25 Scribner, *N.Y.*; 2/- Ward & Lock. *Illustrated* by Smedley, etc., $2.50 Scribner, *N.Y.*]

Elsket; and other Stories. 1891.

The title story is a little Norwegian tragedy: Elsket, descendant of the Vikings, is wooed and deserted by an English lover, and dies in her grief; whilst he suffers a terrible revenge. The other stories are of the Southern States chiefly, and such comic narratives as *George Washington's Last Duel* and *Plaski's Tunament* are full of negro humour. [$1 Scribner, *N.Y.*; 3/6 Harper, *London.*]

The Burial of the Guns; and other Stories. 1894.

Six tales depicting the South of the days before and after the war, with deep affection for the old patriarchal society but without blindness to its darker side. Title-story a gallant, pathetic episode of the closing Civil War, a story that stirs the heroic feelings in all of us. The others contain some very tender and affectionate sketches of character. [3/6 Ward & Lock.]

Red Rock. 1898.

A story of the Civil War and of Reconstruction, centring in the history of the Red Rock Plantation and its strange vicissitudes of ownership. A crowd of characters; the unhappy Southern landowners and their faithful negroes are drawn sympathetically; while the figures of several Northerners are presented impartially. The detested "carpet baggers," instruments of the persecution to which the Federal Government was privy, appear in an odious light. [$1.50 Scribner, *N.Y.*; 6/- Heinemann.]

PAINE, ALBERT BIGELOW. The Bread Line; a Story of a Paper. 1901.

The story of four sanguine young men who started a paper in New York and in a year were reduced to the "Bread Line," *i.e.*, the receipt of charity. The humorous treatment is entertaining, and compensates for the technicalities of the subject.

PAYNE, WILL. The Money Captain. 1898.

A bold journalist in Chicago exposes the clandestine relations existing between a corrupt municipal body and a "gas duke". With this plot dealing with modern actualities, a love story is interwoven. [$1.25 Stone, *Chicago.*]

The Story of Eva. 1901.

Has been described as "a sort of idealised *Esther Waters*" (by George Moore). Eva's married life is a failure, and she enters into an irregular union with a weak man. The story of their life together and of the interaction of their characters is worked out, though rather inconclusively. The scene is laid in Chicago. [6/- Constable.]

PEAKE, ELMORE ELLIOT. The Darlingtons. 1901.

Typical of the latest American realism, honest and scrupulously faithful to everyday life, minutely biographical, often tedious, and not much concerned with literary form. A railroad centre in the West is the scene, and the principal characters are the family of a railroad president, immersed in railway business. In one son an interesting case of dipsomania is studied, but the most attractive personalities are the spirited, self-reliant daughter and her lover, a Methodist minister, a "character" in every sense of the word. [4/- Heinemann.]

The Shape of Fear; and other Ghostly Tales. 1898.

Concise stories of the supernatural, largely of evil spirits who help their familiars to gratify their desires. *A Grammatical Ghost* is a humorous tale; while *Their Dear Little Ghost* and *From the Loom of the Dead* are pathetic. [75c. (3/-) Macmillan.]

PEATTIE, ELIA W. The Beleaguered Forest. 1901.

A fantastic story, told in autobiographical fashion by the chief character, a wayward, neurotic, over-refined girl. Full of fanciful and clever talk. Scene: a remote forest with lumbermen as minor characters. [$1.50, *N.Y.*]

PENDLETON, LOUIS. In the Wire Grass. 1889.

A story of South-western life, with an interesting romance and descriptions of local scenes and manners. [75c., 50c. Appleton, *N.Y.*]

Sons of Ham. 1895.

Written to show that the "color line" in society must remain. [$1.50 Roberts, *Boston.*]

PERRY, BLISS [b. 1860]. The Plated City. 1895.

Life in a Connecticut industrial city. The dominant motive is class prejudice, illustrated chiefly in the troubles of Tom and his half-sister, who are threatened with ostracism because their mother is suspected of being a Quadroon. [$1.25 Scribner, *N.Y.*]

PHELPS, ELIZABETH STUART [*Mrs.* Ward; b. 1844]. The Gates Ajar. 1869.

A religious story, detailing in the form of a diary the meditations and aspirations of a girl who has lost a beloved brother. The hope of immortality and the nature of the future life are the principal themes, and the writer ventures on imaginative glimpses into the celestial paradise, where she imagines the interests and occupations of terrestrial existence will be carried on. Appearing soon after the Civil War, when many were mourning relatives, the book leapt into extraordinary popularity. [$1.50 Houghton, *Boston;* 1/6 Routledge; 1/6 Hutchinson.]

Men, Women and Ghosts. 1869.

Miscellaneous tales of which the predominant qualities are simplicity and sympathy. *Kentucky's Ghost* is a thrilling ghost story; and *In the Gray Goth* an affecting incident of life among the lumbermen of the Maine forests. [$1.50 Houghton, *Boston;* 2/-, 1/6 Low.]

The Silent Partner. 1871.

A philanthropical novel, dealing with the wrongs of labour in New England. The heroine, a child of wealth and luxury, is aroused to her responsibilities as sleeping partner in an industrial firm, and devotes her life henceforward to the betterment of the workpeople. [$1.50 Houghton, *Boston;* *o.p.* Low.]

*The Story of Avis. 1877.

Memoirs of a married pair in a university town. The wife sacrifices a brilliant future as a painter to a husband of good intentions but feeble will, who is incapable of appreciating the nobility of her character. A drama of broken ideals, of a high soul disillusioned, but humanised by another's weakness; the end melancholy, yet full of peace and reconciliation. [50c. Houghton, *Boston;* 2/6, 2/- Routledge.]

An Old Maid's Paradise. 1879.

A simple tale of everyday summer life in a seaside cottage. The troubles of furnishing, the perplexities of housekeeping, the antics of a terrier, the idiosyncrasies of three or four homely people; there is nothing else in the book. [$1.25, 50c. Houghton, *Boston;* 1/6, 1/- Chatto.]

Burglars in Paradise [*sequel*]. 1886.

A comic sequel to the preceding, keeping up the same realistic sketching and portraiture, but introducing a series of burlesque incidents. [50c. Houghton, *Boston;* 1/6, 1/- Chatto.]

Friends; a Duet. 1881.

A tender-hearted woman, losing a beloved husband, marries his and her own most intimate friend. A study of "the patient renewals of life, the slow gathering of wasted forces". [50c. Houghton, *Boston;* 3/6 Low.]

Doctor Zay. 1882.

A plea for women's right to the higher education and to an independent career. Doctor Zay is a high-minded girl who earns her own living as a physician. The main interest is in the gradual influence of her steadfast character on a weak and aimless young man, whom she gradually lifts to her own level, and, after many repulses, grows to love. [50c. Houghton, *Boston.*]

Beyond the Gates. 1883.

Elaborates the rather crude idea of her first book, *The Gates Ajar.* A woman falls into a trance after a fever, and dreams she is in heaven. She thinks she passes several years in the Celestial City, which is a sort of Utopia described in a minute and familiar manner, and that she meets with people famous in history. [$1.25 Houghton, *Boston;* 1/6, 1/- Chatto.]

Fourteen to One. 1891.

Short, homely stories. *Jack the Fisherman* (1887) is a history of a hereditary drunkard, whose spasmodic efforts to reform cannot ward off the final tragedy. *The Madonna of the Tubs* (1886) is also a tale of fisher folk, describing a petty quarrel which widens almost to the dimensions of a tragedy. [$1.25 Houghton, *Boston;* 3/6 Cassell.]

PIDGIN, CHARLES FELTON. Quincey Adams Sawyer and Mason's Corner Folks. 1901.

Thoroughly American, faithful to its particular phase of life, and unobtrusively humorous. Mr. Sawyer is the son of a rich Bostonian, and his kindly doings among the humble people of Mason's Corner are entertaining and touching. [6/ Unwin.]

PIER, ARTHUR STANWOOD. The Sentimentalists. 1901.

History of a family which tries to gain a footing in Boston Society, and of their financial troubles; rather difficult to the English reader unacquainted with the niceties of American social distinctions and the tortuous ways of stockbrokers.

POOL, MARIA LOUISE [d. 1898]. Dally. 1891.

Tells the story of a poor girl of North Carolina, rescued from poverty and squalor, and brought up by a Yankee widow of sterling benevolence and probity. The talk is in dialect, and there are amusing incidents. [$1.25 (6/-), 50c. (2/6) Harper.]

Roweny in Boston. 1892.

Mrs. Keats Bradford [*sequel*]. 1892.

Form practically a continuous biography of a New England girl, who goes to Boston to learn painting, and proceeds to a wider sphere in Paris, where she marries a Bostonian, then leaves him because marriage interferes with her art, but is ultimately reconciled. [Each $1.25 Harper, *N.Y.*]

The Two Salomes. 1893.

Out of Step [*sequel*]. 1894.

A bizarre psychological idea is the motive—a conscientious girl losing, or believing she has lost, her sense of right and wrong. A good deal of local colour from New England and Florida; and some droll and pathetic passages. [Each $1.25 Harper, *N.Y.*]

In a Dyke Shanty. 1896.

Story of an outing; a series of strongly accented individuals, with their several love stories. [$1.25 Stone, *Chicago.*]

A Golden Sorrow. 1898.

Tragic history of a marriage for money. A pleasure-loving girl, who is made by her mother to desert her lover and marry a Spanish grandee, finds that she has wedded sorrow. The novelist contrives, however, to manage a happy ending. [$1.50 Stone, *Chicago.*]

POST, WALDRON KENTZING. Harvard Stories. 1893.

Stories of a group of undergraduates, depicting the manners and customs and the amusing incidents of college life, with representative character-sketches. [$1 (6/-) Putnam.]

Smith Brunt; a Story of the Old Navy. 1899.

Sketches of a sailor's life in the times of the naval war between England and the youthful United States; the fight between the *Shannon* and the *Chesapeake*, the defence of the frigate *Essex* at Valparaiso, etc. (1806-15). [$1.50 (6/-) Putnam.]

POTTER, *Miss* MARGARET HORTON. The House of De Mailly. 1901.

A long romance, laid partly in Maryland, where the French hero weds the New England heroine, and partly at Versailles, in the reign of Louis XV., who pursues the young wife unsuccessfully. Crowded with characters, the book draws a striking contrast between the free New England life and the profligate Court of France. [$1.50 (6/-) Harper.]

PRINCE, HELEN CHOATE. A Transatlantic Chatelaine. 1897.

Character-studies of women, notably the young American heroine, who has to fight her way through life, her devoted maid, the fascinating adventuress, and the dignified and pathetic Madame de la Roche. [$1.25 Houghton, *Boston*; 6/- Gay & Bird.]

PYLE, HOWARD [b. 1853]. Within the Capes: a Sea Story. 1885.

A story of incident and adventure, dealing with the war-period of 1812-13. The sailor-lover goes abroad to seek his fortune, and win a Quaker maiden, is cast away, endures many perils, returns, and nearly kills his sweetheart's new lover. [$1, 25c. Scribner, *N. Y.*]

RAYNER, *Miss* E. Free to Serve: a Tale of Colonial New York. 1897.

Plot based on an ultra-romantic idea, and a good deal of stirring action occurs; but the gist of the book is the sketching of manners and family life in early 18th century New York, containing sympathetic portraiture of God-fearing, Puritan folk. [$1.50 Copeland, *Boston.*]

READ, OPIE [b. 1852]. A Kentucky Colonel. 1896.

An engaging exemplar of the old Southern aristocrat; a keen sportsman, full of amiable foibles, kind and good, constantly being "taken in" with his own connivance; he is loved by all. [$1, 50c. Schulter, *Chicago;* 3/6, 2/6 Black.]

The Waters of Caney Fork. 1898.

"A romance of Tennessee." A doctor's son comes back to his birthplace in a remote corner of the Tennessee woodlands, where life moves slowly; there he makes friends with the homely folk, and there he loves a beautiful little girl whose mind has been unhinged from infancy. The story meanders on in a dreamy fashion, and at length an accident restores the maiden's reason, when the auto-biographer wins the quiet happiness for which he longs. [$1 Rand McNally & Co., *Chicago;* 6/- Innes.]

"REID, CHRISTIAN" [*Mrs.* Frances C. Fisher, *née* Tiernan]. Weighed in the Balance. 1900.

The daughter of an artist, brought up in unworldly ideals, suddenly inherits a fortune, and all her associations and habits of conduct are exposed to the corrupting influences of wealth and of a society whose standard of life is money. [$1.50 Marlier, *Boston.*]

RIVES, AMELIE [b. 1863; *Mrs.* J. A. Chanler, *now* Princess Troubetzkoy]. Virginia of Virginia. 1888.

An emotional story of passion, the chief figure being a half-savage girl, who atones for a sin by a deed of signal generosity. [$1 Harper, 1888; 2/- Routledge.]

The Quick or the Dead. 1889.

A frank exposure of the doubts, hesitations, and repulsions of a young widow, who has loved her husband deeply, and now finds herself falling hopelessly in love with his younger cousin, who is his very image. [$1 Lippincott, *Phila.*; 2/-, 6d. Routledge.]

Barbara Dering [*sequel*]. 1893.

A study of problems rather than of people, similarly frank in portrayal of passion, and of interest as a woman's view of the other sex. [$1.25 Lippincott, *Phila.*; 3/6, 2/- Chatto.]

Tanis, the Sang-Digger. 1894.

A wild, passionate girl of the Southern mountains, and her awakening to more spiritual ideas of love—a savage nature fighting against its lower impulses. The barbarous dialect is reproduced. [$1.50 *Town Topics* Pub. Co., *N. Y.*]

RISLEY, VOORHEES. Men's Tragedies. 1899.

[$1.50 (6/-) Macmillan.]

ROBERTS, CHARLES HUMPHREY. Down the O-hi-o. 1891.

Presents a series of vivid scenes of rural life among the Quakers on the north bank of the Ohio in the period just before the Civil War. [$1.25 McClurg, *Chicago.*]

ROBERTSON, MORGAN. Spun Yarn. 1898.

Nautical yarns of a realistic kind that belong to the school of Marryat and Michael Scott, but are strongly influenced by Kipling: tales of action and misadventure, curious psychical experiences, stories of modern mechanism, warships, and sea fights. A contrast is suggested between the brutal tyranny of the mercantile marine and the Republican discipline of the Navy. Chiefly grim and brutal themes. [$1.25 Harper, *N.Y.*; 6/- Richards.]

ROBINS, ELIZABETH ["C. E. Raimond"]. George Mandeville's Husband. 1894.

Pure comedy up to a certain point, where it turns unexpectedly into doleful tragedy. There is satire on some recent features of Society; the egotistic and empty authoress who terrorises her spouse with her vanity and absurd belief in her mission, perhaps drawn from life. [$1, 50c. Appleton, *N.Y.*; 2/6 net Heinemann.]

The New Moon. 1895.

A pathetic version of the not unhackneyed situation where a clever man, married prematurely to a silly wife, finds a woman he can love too late. Both the lovers are strong and self-restrained, but their struggle to be true to their principles is almost too great for human nature. However, a tragic accident cuts the Gordian knot. [$1 Appleton, *N.Y.*; 2/6 net Heinemann.]

Below the Salt. 1896.

Kindly and discerning sketches of life below-stairs, mostly farcical, but sometimes of a depressing pathos. [6/- Heinemann.]

*The Open Question: a Tale of Two Temperaments. 1899.

A study of character and heredity, and a sad love story. The dramatic problem arises from the love of two cousins who are each marked out as victims to consumption. Life and Society in the defeated Southern states is delineated, and Mrs. Gano, though a subordinate character, is one of those racy creations with whom one's memories of a book often become identified. [$1.50 Harper, *N.Y.*; 6/- Heinemann.]

ROBINSON, ROWLAND E. [1833-1900]. Uncle 'Lisha's Shop. 1897.

Slightly connected sketches and dialogues portraying a set of originals who meet in a shoemaker's shop in a Vermont village. The talk is unadulterated Yankee, and the book is racy of the soil. [$1 Forest, *N.Y.*]

Sam Lovel's Camps; Uncle 'Lisha's Friends under Bark and Canvas. 1889.

Yarns and pictures of outdoor life and character portraits. The dialect is so closely and phonetically reproduced that Vermonters alone can fully appreciate its curious expressiveness. [$1 Forest, *N.Y.*]

Danvis Folks. 1894.

The same villagers of the beautiful region bordering on Lake Champlain, which is described with all the passion and observation of a nature lover. Rural gossips, true Yankees (of the Vermont blend), honest, virile and humorous characters; written in dialect. [$1.25 Houghton, *Boston.*]

ROSS, CLINTON. The Scarlet Coat. 1896.

A historical romance dealing with Lafayette's campaign and the surrender of Cornwallis (1773-81). Description of siege of Yorktown. Historical studies of such significant types as the wealthy Virginian trimmer. [$1.25 Stone, *Chicago.*]

RUNKLE, BERTHA. The Helmet of Navarre. 1901.

A bustling romance of cape and sword, with a young adherent of Henry of Navarre for hero, and for scene Paris, at the moment when the Huguenot king entered the city at the cost of a mass. [6/- Macmillan.]

SANBORN, ALVAN F. Meg McIntyre's Raffle; and other Stories. 1896.

Studies of the poorest classes in a great city, the pathos often ghastly in its intensity. The title story is an Irish idyll; *Episodes in the Career of Shuffles* and *A Lodging House Bum* are studies of people depraved by untoward circumstances. [$1.25 Copeland, *Boston.*]

SARTORIS, *Mrs.* ADELAIDE KEMBLE [1814-79]. A Week in a French Country House. 1882.

A pretty story, of which the title is descriptive. [20c. Munro, *N. Y.*; *o.p.* Smith & Elder.]

SAVAGE, *Col.* RICHARD HENRY [b. 1846]. My Official Wife. 1891.

A fair specimen of this author's fiction. A beautiful young lady in need of a passport journeys to Russia with a middle-aged and amorous Yankee colonel, disguised as his wife: low comedy mixed with sensation. [$1, 50c. *Home* Pub. Co., *Chicago.*]

SEARING, A. E. P. A Social Experiment. 1885.

A capricious lady educates a poor girl, and launches her in the fashionable world of New York, but when she becomes a rival to herself sends her back to the squalor of her home, with tragic results. [75c. Putnam, *N. Y.*]

SEAWELL, MOLLY ELLIOT. Throckmorton. 1890.

Scene, a lowland Virginia neighbourhood; time, immediately after the Civil War. [75c., 50c. Appleton, *N. Y.*]

The Sprightly Romance of Marsac. 1896.

A lively little story that is almost a farce; impossibilities made plausible, incessant action and animated dialogue being its characteristics. The *dramatis personæ* are a small group of Parisians. [$1.25 Scribner.]

The Loves of the Lady Arabella. 1898.

[$1.50 (6/-) Macmillan.]

SHEEHAN, *Rev.* P. A. My New Curate; a Story gathered from the Stray Leaves of an Old Diary. 1900.

A faithful study of life in a sequestered seaside village, from the point of view of an old parish priest, full of resolutions to ameliorate the lot of the inhabitants, which come to nought. The comedy of the book arises out of the advent of a curate used to the systematic work of an English city; his new ideas and energy fill the parish with consternation. [$1.50 Marlier, *Boston.*]

SHERWOOD, MARGARET. An Experiment in Altruism. 1895.

[75c. Macmillan, *N. Y.*]

A Puritan Bohemia. 1896.

The Puritan heroine settles as artist in an old New England city, and determines to win a name for herself. Another artist falls in love with her, and they achieve success at about the same time. The heroine decides that an artist should not marry, and is not moved from her opinion. [75c. Macmillan, *N.Y.*]

Henry Worthington, Idealist. 1899.

[$1.50 (6/-) Macmillan.]

SHELDON, CHARLES MONROE. John King's Question Class. 1899.

A didactic novel explaining the author's ideas on living for the glory of God, on political and social abuses, on private vices (smoking, etc.), by means of a parson's replies to questions put by his pupils. The career of a girl who has a genius for music runs through these scenes. Specimen of a large series of didactic novels. [75c., 25c. Advance Pub. Co., *Chicago;* 2/6, 2/- Heinemann.]

SLOSSON, ANNIE [*née* Trumbull]. Seven Dreamers. 1891.

An account in rich dialect of various eccentrics, or people with a touch of mania. In the six tales that follow, a series of rustic visionaries are portrayed, in such a way as to show the psychical value of these phases of mental history. [$1.25 (6/-) Harper.]

The Heresy of Mehetabel Clark. 1892.

The backslidings of this young woman from strict Calvinist doctrines are described in rich New England dialect by an old farmer who does not agree with her. [75c. Harper.]

Dumb Foxglove; and other Stories. 1898.

Fantastic stories of New England, *e.g.*, an old woman appears by mistake as chief mourner at a stranger's funeral, and is changed for life in consequence. [$1.25 (6/-) Harper.]

SMITH, FRANK HOPKINSON [b. 1838]. *Colonel Carter of Cartersville. 1891.

Character portraits of people in the South: an extravagant but noble-hearted old Yankee; his devoted henchman, Chad, an ex-slave; and other old-fashioned folks. Draws an Arcadian picture of the relations between master and slave, now master and man, with a regretful feeling for the splendours of the old *régime*. Largely in dialect, the negro patois making the anecdotes irresistibly funny. [$1.25 Houghton, *Boston;* 3/6 Harper, *London.*]

A Day at Laguerres; and other Days.

Nine admirable short impressions of scenes and men in Mexico and other places. [$1.25 Houghton, *Boston;* 5/- Harper, *London. Illustrated*, $3 net Houghton, *Boston*, 1892.]

A Gentleman Vagabond; and Some Others. 1895.

Stories illustrative of character. *John Saunders, Labourer*, a simple-minded, tender-hearted hero, sacrifices his life to save a cur. *A Knight of the Legion of Honour* is a sketch of a true gentleman, and the tale of his romantic ride with a beautiful Polish countess in distress. [$1.25 Houghton, *Boston;* 1/- Macmillan.]

Caleb West, Master Diver. 1898.

A record of warfare with the brute forces of nature, the obscure toil and heroism of New England mariners engaged in erecting a lighthouse. [$1.50 Houghton, *Boston;* 6/- Constable.]

SMITH, MINNA CAROLINE. Mary Paget. 1900.

A romance of old Bermuda, *temp.* James I., the historic framework being the wreck of the *Sea Venture*, which Shakespeare used in *The Tempest*. Mary's love story in "the still vexed Bermoothes" is complicated by the struggle between the Established Church and Puritanism. [$1.50 (6/-) Macmillan.]

SPINNER, ALICE. A Study in Colour. 1894.

Stories, or reminiscences, of the writer's residence on a West Indian island, chiefly concerned with the great gulf fixed between white and coloured peoples, and the overpowering desire of the negroes to have a half-breed child. [2/-, 1/6 Unwin.]

STEVENS, SHEPPARD. The Sword of Justice. 1899.

The struggle between the French and the Spanish in Florida, a series of striking incidents which the author alleges to be substantially true. [$1.25 Little & Brown, *Boston;* 6/- Gay & Bird.]

STOCKTON, FRANCIS RICHARD [b. 1834]. *Rudder Grange. 1879.

The humorous experiences of a young married pair, who begin housekeeping in a derelict barge, and retain the name of Rudder Grange when they move to a more stable dwelling. These two and their servant Pomona, and the lodger, are just average characters faithfully drawn, and the drollery arises from unstrained and ordinary situations. [$1.50 Scribner, *N. Y.*; 5/- Nimmo; 1/- Douglas, *Edinb.*]

*The Lady or the Tiger; and other Stories. 1884.

Droll and ingenious stories, sparkling with wit and covert satire, or with irrelevant fun. The title story is most humorous in the unexpected turn of the conclusion. *The Remarkable Wreck of the Thomas Hyke* is a good example of the author's quiet realistic treatment of the marvellous. [$1, 50c. Scribner, *N. Y.*; 1/- Douglas, *Edinb.*]

*The Casting Away of Mrs. Lecks and Mrs. Aleshine. 1886.

The wildly absurd Crusoe experiences of two prosaic matrons from New England; their methodical life on a desert isle, where they keep house as calmly and composedly as if they were at home, is set forth in a matter-of-fact manner that is very diverting. It reads like a parody of Defoe. [$1.50 Century Co., *N. Y.*; 1/- Low.]

The Dusantes [*sequel*]. 1888.

Adventures of the same party on the way home, especially their getting snow-bound in a stage coach on a mountain road, and having to camp out in the vehicle. [75c., 50c. Century Co., *N. Y.*; 1/- Low.]

The Late Mrs. Null. 1886.

Another absurd story, told with a matter-of-fact gravity that ignores the illogical nature of the characters and their relations to each other. The parts dealing with negro life are most spontaneous in their humour, and Aunt Patsy and the Jerusalem Jump are inimitable. [50c. Scribner, *N. Y.*; 6/- Low.]

The Hundredth Man. 1887.

A combination of fun and seriousness; two narratives conjoined, one farcical, being concerned with a waiters' strike in a New York restaurant, the other, in places very pathetic, dealing with a social theorist's deliberate and effectual attempt to break off an engagement between a pretty girl and a man he thinks unworthy of her. [$1.50 Century Co., *N. Y.*; 6/- Low.]

The Squirrel Inn. 1891.

An eccentric landlord of independent means, a scholar engaged in translating Dickens into ancient Greek, a teacher of moral philosophy working as a nurse girl, and other odd specimens of humanity, meet together in the eccentric hostelry, and a series of funny incidents ends in three weddings. [$1.25 Century Co., *N. Y.*; 6/- Low.]

*Pomona's Travels. 1894.

The late handmaid of the Rudder Grangers marries and goes on a wedding trip through England and Scotland. This is her journal, and she hits off the characters of places and peoples with shrewdness and humour, her point of view being a perennial source of amusement. [$1.50 Scriber, *N. Y.*; 3/6 Cassell.]

The Adventures of Captain Horn. 1895.

Story of adventures met with in a quest for a treasure of the Incas. Much of the interest depends on the character-drawing. [$1.50 Scribner, *N. Y.*; 3/6 Cassell.]

Mrs. Cliff's Yacht [*sequel*]. 1896.

Deals with the fate of that portion of the treasure which fell to the Peruvian Government and to Mrs. Cliff. This New England woman with her matter-of-fact ways recalls the humorous incongruities of Mrs. Lecks and Mrs. Aleshine. [$1.50 Scribner, *N. Y.*; 3/6 Cassell.]

The Associate Hermits. 1898.

An animated comedy representing many droll adventures of an elderly couple and a pretty girl who spend a holiday camping out. [$1.50 (6/-) Harper.]

A Bicycle of Cathay. 1900.

An amusing story of a village schoolmaster who goes on a cycling tour and falls in love with every girl he meets, with other amusing adventures. Slightly resembles Mr. Wells's *Wheels of Chance*. [$1.50 (6/-) Harper.]

Afield and Afloat. 1901.

Eleven short stories characteristic of Mr. Stockton in their mixture of fantasy and realism. Three are ghost stories. These and the others sketch American characters and manners in a lifelike way. *The Buller-Peddington Compact* puts before us a pair of crotchety friends, and the mule story gives a graphic picture of old New Orleans. [6/- Cassell.]

STUART, RUTH MCENERY. The Golden Wedding; and other Tales. 1893.

The pathetic and humorous aspects of negro life in the Southern States presented with sympathy. The title story is a good example of the pathos, and *The Wilder Johnsing* of the fun. [$1.50 Harper, *N. Y.*]

SULLIVAN, JAMES W. [b. 1848]. Tenement Tales of New York. 1895.

A series of miniatures painted in abodes of poverty. Touches of fun and mischief lighten up the prevailing sadness. [75c. Holt, *N. Y.*]

TARKINGTON, BOOTH. The Gentleman from Indiana. 1899.

A local book, the skies and landscapes of Indiana being described with as much enjoyment as are the townsfolk of Plattville. The hero wages relentless warfare against a gang of scoundrels, survivals of the age of lawlessness. Sentimental chapters alternate with humorous scenes of life in the county-town. [$1.50 Doubleday, *N. Y.*]

Monsieur Beaucaire. 1901.

A little drama of intrigue, laid in Bath during the Beau Nash *régime* in the middle of the 18th century. Complications arise from a French nobleman's masquerading as a barber and falling in love with an aristocratic Englishwoman.

TAYLER, JENNER. Mary Bray X Her Mark. 1901.

A picture of life in the Oregon woods. Mary is a trapper's daughter, illiterate but shrewd and charming, with whom a young English gentleman falls in love. [3/6 Long.]

"THANET, OCTAVE" [Alice French; b. 1850]. Knitters in the Sun. 1887.

Short stories exhibiting people of strongly marked character in the stress of moral conflict. [$1.25 Houghton, *Boston.*]

Expiation. 1890.

"Deals with social conditions in Arkansas at the close of the Civil War." [$1, 50c. Scribner, *N.Y.*; 2/6, 2/- Warne.]

Stories of a Western Town. 1893.

Sketches of workaday life in Iowa, the author taking the standpoint of the people themselves, showing the trials of business, the injustices caused by competition, etc. One tale, *The Face of Failure*, is a character-sketch of an honest man, who fails because he thinks other men as honest as himself; *Tommy and Thomas* is the story of an ambitious boy who becomes an eloquent—and honest—politician. [$1.25 Scribner, *N.Y.*; 6/- Low.]

The Missionary Sheriff. 1897.

"Incidents in the life of a plain man who tried to do his duty." The Sheriff is head of the police in a country-town of Iowa, a man of sterling worth, sagacity, and Christian zeal. In the first of the half-dozen anecdotes of his good deeds, he saves the soul of a young felon, and skilfully keeps the knowledge of her son's disgrace from the poor old mother. In another tale he arrests a scamp who is about to marry a girl he has hypnotised; in *His Duty* he kills a band of Indians, and saves a family from massacre. In the last story the Sheriff is outwitted, but marries the girl of his heart. [$1.25 (6/-) Harper.]

*The Heart of Toil. 1898.

Realistic stories of labour struggles in Illinois and Iowa, illustrating the hard lot of the half-starved striker and his family. *The Non-Combatant* is an inoffensive man brought to the verge of ruin between the warring forces, while his sympathies are with both sides. *The Way of an Election* is a sketch of political characters, the venal stump-orator, the wire-puller, and the conscientious labour leader. *The Conscience of a Business Man* is a pathetic tale of a strike. [$1.50 Scribner, *N.Y.*; 5/- Downey.]

THOMPSON, MAURICE. Alice of Old Vincennes. 1901.

Vincennes is an old town of French Indiana, and into this story of events centring there during the War of Independence the author has worked much local and family history and tradition. He does not disguise his anti-English bias. French, English, Colonists and Indians appear in these pages. The heroine is a high-spirited woman, who does great deeds in defence of her country's flag. Full of exciting incident. [6/- Cassell.]

Sweetheart Manette. 1901.

A love romance, centring in a charming girl who has at her feet a miscellaneous group of admirers—a Boston millionaire, a novelist, a speculator from Colorado, and a Southerner of old family. The surroundings of the old Creole town on the Gulf Coast are pleasantly sketched. [$1.50 Lippincott, *Phila.*]

TIERNAN, MARY SPEAR [*née* Nicholas]. Homoselle. 1881.

Life on the James River in the *ante-bellum* period, an unprejudiced picture of people and manners by a Southerner. Rich in local colouring. [50c. Houghton, *Boston.*]

*Suzette. 1885.

A placid picture of happy family life in Richmond many years before the War, and of an old-established and genial Society, which looked on slavery very much as a sacred institution. In the love-story of a volatile Creole from New Orleans and a young man externally unprepossessing but inwardly full of worth and of capacity to love, there is a study of the subtle growth of affection. [$1.25 Holt, *N.Y.*]

Jack Horner. 1890.

Pictures of life in Richmond, the Confederate capital, during the last year of the Civil War, describing the loves of a Southern girl and a Federal soldier, which are brought to a satisfactory conclusion in spite of adverse circumstances. [$1.25 Houghton, *Boston.*]

TINCKER, MARY AGNES [b. 1833]. Signor Monaldini's Niece. 1879.

A love romance of two ideal characters, with life-like delineations of Roman characters and manners. The authoress is a Roman Catholic who has long resided in Italy. [$1 Roberts, *Boston.*]

By the Tiber. 1881.

Largely an imitation of Hawthorne's *Transformation;* the hopeless love of an Italian boy for a high-born beauty, who intrigues with him after her marriage, and then causes his death. [$1.50 Roberts, *Boston.*]

Two Coronets. 1889.

A romance of Italy and Maine, with a pair of heroines, one the dispossessed heiress of two Italian families, the other an American girl, whose happy life is a contrast to the former's life-long struggle for her rights. Plot covers the long period 1830-1874. [50c. Houghton, *Boston.*]

Aurora. 1886.

A pathetic story, chiefly about Italians of high rank; scenery and accessories drawn with enthusiastic regard for things Italian. [50c. (5/-), 25c. Lippincott.]

San Salvador. 1892.

San Salvador is a Utopian community, where a young Venetian girl finds peace and rest. [$1.25 Houghton, *Boston.*]

TOURGEE, ALBION WINEGAR [b. 1838]. A Fool's Errand *and* The Invisible Empire. 1879; 1883.

Experiences of a Federal officer who went South after the war and lived there fifteen years. A picture of the "carpet-bagger" period vividly painted; the Ku Klux Klan described incidentally. [$1.50 Fords, Howard & Hulbert, *N.Y.*]

Figs and Thistles. 1879.

Realistic stories of rough and rollicking life in the early days in Ohio. [$1.50 Fords, *N.Y.*]

Bricks Without Straw. 1880.

A political novel of the South, treating various social conditions resulting from slavery. [$1.50, 50c. Fords, *N.Y.*]

Pactolus Prime. 1890.

The hero is a bootblack in a Washington hotel. Senators, doctors, lawyers and judges are his customers, and he discusses with them aspects of the negro question. [50c. (5/-) Cassell.]

TRAFTON, ADELINE. Dorothy's Experience. 1891.

Dorothy drifts away from religion, but a life of unselfish work leads her naturally religious mind back to her creed. [$1 Lee & Shepard, *Boston.*]

TROWBRIDGE, JOHN T. ["Paul Creyton"]. Neighbour Jackwood. 1858.

Truthful sketches of home life and of homely character in rural New England. [$1.50 Lee & Shepard, *Boston.*]

Coupon Bonds; and other Stories. 1873.

Stories of rustic New England folk, bringing out their racy idiosyncrasies. The masterpiece of the book is *The Man Who Stole the Meeting House;* and the character of old Jedwort, so wrong-headed and reckless and so humorous, is an embodiment of native qualities. The stories are really little comedies, ingeniously plotted, and making artful use of coincidence and surprise. [50c. Lee & Shepard, *Boston.*]

TRUMBULL, ANNIE ELLIOT. A Cape Cod Week. 1898.

Account of a seaside holiday undertaken by a party of American girls, who have many amusing adventures in their amateur housekeeping, and discourse funnily about Boston, culture and other topics. [$1 Barnes, *N.Y.*; 5/- Allenson.]

Mistress Content Cradock. 1899.

A love story of the old colonising days, kindly in its portraiture of the religious exiles, though overweighted with local and historical erudition. [$1 Barnes, *N.Y.*; 5/- Allenson.]

TUCKER, GEORGE FOX. A Quaker Home. 1891.

Minute delineations of the intimacies of Quaker life. In autobiographic form, tells how a boy nurtured in the precise rules of the sect grew into a man of the world (not by any means, however, into a wicked man), chiefly as the result of his love for a girl who was herself not far removed from Quakerism. [$1.50 Reed, *Boston.*]

TURNBULL, *Mrs.* LAWRENCE. The Golden Book of Venice. 1900.

A historical romance of Venice early in the 17th century, based on the career of the friar Paolo Sarpi, champion of the Republic against the Church. The historical materials are carefully studied; the politics, the dialectics and the artistic atmosphere are rendered with sympathy; and the heroine, an artist's daughter, in her home beautiful with treasures of art, is portrayed with tenderness. [$1.50 Century Co., *N.Y.*]

"TWAIN, MARK" [Samuel Langhorne Clemens; b. 1835]. *The Innocents Abroad; or, the New Pilgrim's Progress. 1869.

An account of travels in the Mediterranean and the adjacent countries. The party of Innocents adopt the *rôle* of impervious Philistines with no reverence for the works of art and antiquity, the historical and sacred memorials about which the sentimental tourist, guide-book in hand, raves. The book is to some extent a satire on the "high-falutin'" American globe-trotter, while it displays the author's naturally irreverent and jocular hilarity. [2 vols. $6 Amer. Pub. Co., *N.Y.*; 3/6, 2/- Chatto (the 2/- ed. is entitled *Mark Twain's Pleasure Trip.*]

Roughing It. 1871.

Studies of life in the mining camps of Nevada, where the author was seeking his fortune in the early sixties; genial and tolerant sketches of rough-hewn character and lawless life. [2 vols. $6 Amer. Pub. Co., *N.Y.*; (with *Innocents at Home*) 3/6 Chatto.]

***The Adventures of Tom Sawyer.** 1876.

The basis of this story of boy life is furnished by reminiscences of the author's own boyhood in Hannibal, Missouri, and a very full picture of life in the South-West is painted: the little town, the rustic notables, the humours of social distinctions resting on slavery, Tom's relatives and their family life. The tale is full of incident and fun; it enters with delight into the rascalities of the boys, and in Tom and his comrade Huck Finn offers two humorous types of the genus. [$3 Amer. Pub. Co., *N.Y.*; 3/6 Chatto.]

A Tramp Abroad. 1880.

More Tramps Abroad. 1897.

Two facetious narratives of the author's travels over the globe, not precisely fiction, yet characterised by the same exaggeration and humorous interpretation of the character of people and places as the foregoing works. Humorous impressionism they might be called; they are full of broad jokes, hilarious incidents and mock-serious criticism, stamped by the same Philistinism that characterised the *Innocents*, and by a serious insight that looks below the surface. [(1) 2 vols. $6 Amer. Pub. Co., *N.Y.*; 3/6 Chatto. (2) 6/- Chatto.]

The Prince and the Pauper. 1880.

A fantasia; how Prince Edward (VI.), in Henry VIII.'s reign, changed positions with a beggar, and what came of it. Realistic in its treatment of mediæval life, showing up its selfishness, cruelty and barbarism, as an antidote to the high romantic style. [$3 Amer. Pub. Co., *N.Y.*; $1.75 Harper, *N.Y.*; 3/6 Chatto.]

The Stolen White Elephant. 1882.

New and old stories; among the new *The Invalid's Story* is a very characteristic chapter. The titular piece is a huge burlesque. [$1.25 Amer. Pub. Co., *N.Y.*; 3/6 Chatto.]

***Life on the Mississippi.** 1883.

In the main a veracious record of bygone phases of life, observed by the author when, as a young man, he served as pilot on a Mississippi steamer. This group of his books stands apart as comprising his most serious studies of a life that he was intimately acquainted with: the characteristics of the people in the South-West, the effects of slavery, the fierce family feuds, the lawlessness, lynching, etc., are all noted down with the zeal of a reformer. [$3 Amer. Pub. Co., *N.Y.*; $1.75 Harper, *N.Y.*; 3/6 Chatto.]

***The Adventures of Huckleberry Finn.** 1885.

An epic of boyhood; the adventures of a boy comrade of Tom Sawyer in a voyage down the great Mississippi on a raft. Huck stands out among the author's boy characters; he is the central figure of these episodes, which bring out his shrewdness, his humour and his struggling conscience. Faithful in the rendering of Southern dialects, and a good example of the writer's best work. [$3 Amer. Pub. Co., *N.Y.*; $1.75 Harper, *N.Y.*, 1896; 3/6 Chatto.]

A Yankee at the Court of King Arthur. 1889.

A burlesque of the historical romance. A Yankee of the most modern type is plumped down in the middle of King Arthur's England, and a series of farcical incidents ensues. The serious purpose, which is not obtruded, is to strip off the glamour and tinsel of chivalry, and show the evils and miseries that actually existed. [$3 Amer. Pub. Co., *N.Y.*; $1.75 Harper, *N.Y.*; 3/6 Chatto.]

Pudd'nhead Wilson. 1894.

A serious delineation of life half a century ago in a little town of Missouri, with character sketches of some vanished types, such as the fine old gentleman, without fear and without reproach, who came of the first families of Virginia; and as Wilson himself, the lawyer, despised by the townsfolk, who have no sense of humour, until he proves himself a genius. The dramatic incident concerns a slave of mixed blood and her almost pure white son, whom she substitutes for her master's baby. The born slave grows up in wealth and luxury, but becomes a peculiarly mean scoundrel, and, perpetrating a crime, meets with due justice. The science of finger prints is practically illustrated in detecting the fraud. [$3 Amer. Pub. Co., *N. Y.*; 3/6 Chatto.]

The Man that Corrupted Hadleyburg; and other Stories and Sketches. 1900.

Reminiscences, records of striking experiences, and fictitious episodes of a humorous kind. Title story tells how a man entrapped the stainless citizens of an American town into a snare for their vanity and covetousness, and exploded their reputation for incorruptible probity. *The Esquimaux Maiden's Romance* is a farce related with mock gravity; and *My First Lie* is a humorous parable. [$1.75 Harper, *N. Y.*; 6/- Chatto.]

TWELLS, *Mrs.* JULIA HELEN. Souci. 1877.

Touching story of a little Parisian waif who lives to be a prima donna. The dominant motive is her constancy to a boy friend, who is hopelessly in love with a German girl of steadfast nature. [$1.50 Lippincott, *Phila.*; 2/- R. E. King.]

VACHELL, HORACE ANNESLEY [b. 1861]. The Romance of Judge Ketchum. 1896.

About one-third is the fashionable English society novel of love and intrigue, the rest a melodramatic story of rough life in a Californian settlement. Here Judge Ketchum comes on the scene—a hard-headed Yankee with keen knowledge of human nature, whose ignorance and *naïveté* are as diverting as his broad humour. He turns out to be the heir to an English peerage. [$1 Tait, *N. Y.*; 6/- Macmillan.]

A Drama in Sunshine. 1899.

A romance of the land boom in California. A strenuous Yankee lawyer successfully booms an estate, and is quickly on his way to fortune. But he has married a half-Spanish girl, who loves him ardently; and the conflict arises between his ambition and her jealousy. Violent scenes of murder and vengeance result from the inflamed passions of the dispossessed Irish squatters; indeed the whole story is essentially a tragedy, though an unexpected stroke in the last sentence averts a sad ending. [$1.50 (6/-) Macmillan.]

The Procession of Life. 1899.

Ranching life in California during the land boom (1890-94), with incidental sketches of society in a small township. [$1, 50c. Appleton, *N. Y.*; 6/- Sands.]

John Charity. 1900.

Romance of adventure in Alta California in the thirties; the hero fights under Alvarado for independence against Mexico, and meets with accidents in the field and with love complications among the pretty women. [6/- Murray.]

VORST, BESSIE, and MARIE VAN. Bagsby's Daughter. 1901.

A comedy of accidents. The charming daughter of Bagsby, the millionaire, accepts Halifax five minutes after she meets him, but a rival causes him to miss the steamer that takes his bride to Europe. Here begins a diverting series of embarrassments that ends happily. [6/- Richards.]

WALLACE, *Gen.* LEWIS [b. 1827]. The Fair Gods; or, the Last of the Tzins. 1873.

An archæological reconstruction of Mexican life at the time of the conquest; exceedingly elaborate, brilliant in effect. [2 vols. $7 Houghton, *Boston* (31/6 Harper, *London*), 1898.]

Ben Hur; or, the Days of the Messiah. 1880.

A long and gorgeously coloured romance of Oriental life in the first century, abounding in florid scenes of pageantry. The plot is intricate, and the grammar not always faultless. [$1.50 Harper, *N.Y.*; 3/6 Nimmo; 2/- Low; 2/- Routledge.]

The Prince of India; or, Why Constantinople Fell. 1893.

The hero takes the character of the Wandering Jew. Gives a florid picture of the Byzantine Empire in the 15th century. [2 vols. $2.50 Harper, *N.Y.*]

"WARD, ARTEMUS" [Charles Farrar Browne; 1834-67]. Artemus Ward; His Book. 1862.

Artemus Ward; His Travels. 1865.

Artemus Ward in London; and other Papers. 1867.

*Complete Works; with Memoir by E. P. Hingston. 1869.

Artemus Ward was a humorist whose distinguishing quality was the ludicrous confusion of sense and nonsense. His sketches of Mormon life and manners, his various travel-sketches, his lectures in which he affected the character of a travelling showman, relating absurd interviews with various notabilities, are all marked by this grotesque incongruity. While his lectures are but the shadows of what they were as delivered by his inimitable self, they are good examples of drollery and humour that uncloak the shams of modern life; and in print their extravagances are made more ludicrous by the vagaries of spelling and typography. [$1.25 Scribner, *N.Y.*; 3/6, 2/- Chatto.]

WARNER, CHARLES DUDLEY [1829-1900]. Their Pilgrimage. 1887.

The love-plot a mere thread; minute and sometimes satirical descriptions of Southern watering-places; this is almost a guide-book. [$2 Harper, *N.Y.*; 7/6 Low.]

A Little Journey in the World. 1889.

The Golden House [*sequel*]. 1895.

A study of the gradual deterioration of a woman who leaves her home in the country to become the wife of a notorious financier in New York. Wealth and the social life that wealth entails in America enervate her spiritual nature. In *The Golden House* where this pair dwell the reader's attention is concentrated on another couple. Jack Delaney is ruined by this self-indulgent Society; but his ruin saves his character. A picture of Society in New York. [(1) 75c. Harper, *N.Y.*; 6/- Low. (2) $2 (6/-) Harper.]

That Fortune. 1899.

A picture of New York life, particularly in the financial world, the ins and outs of which are described with minute knowledge. The story is almost buried in detail. [$1.50 (6/-) Harper.]

WEBSTER, HENRY KITCHELL. The Banker and the Bear; the Story of a Corner in Lard. 1900.

An exciting story of a commercial struggle, interwoven with a love story. Like the preceding tale this throws a strong light on the unscrupulous methods of the American business man. [$1.50 (6/-) Macmillan.]

WELLS, DAVID DWIGHT. Parlous Times. 1901.

A farcical story of life in the City of London, with a young diplomatist as hero; amusing from the author's grotesque ignorance of English manners and customs. [4/- Heinemann.]

WESTCOTT, EDWARD NOYES. * David Harum; a Story of American Life. 1898.

A desultory book unified by the personality of an old banker, David Harum, who is shrewd but illiterate, more ready to cheat than to be cheated. Said to be a good sample of the Yankees of rural New York; his shrewdness and humour, his sayings flavoured with "horse slang," were quite a revelation of local character. Homeville is a study of the author's native Syracuse. There is a love-tale attached. Author began writing at fifty, and died before the book was published. [$1.50 Appleton, *N. Y.*; 6/- Pearson.]

WHARTON, EDITH. The Greater Inclination. 1899.

Eight stories of a modern type, dealing with various phases of social life; *e.g.*, *A Coward* and *Belated Souls*. Cynical and sad, but not devoid of humorous relief. [$1.50 Scribner, *N. Y.*; 6/- Lane.]

A Gift from the Grave. 1900.

A novelette dealing with an episode in a man's moral life. For a large sum he sells the love-letters written to him by a distinguished lady, and after he has married the woman he loves, comes to realise the meanness of his act. [2/6 net Murray.]

Crucial Instances. 1901.

Varied stories, the American ones in the style of Messrs. James and Howells, *e.g.*, *Recovery*, *Copy*, and *The Angel at the Grave*, touch on the ways of authors and the humours of the literary life. The others are of a different type. Art is of more moment than the subject in these studied essays in the short story. [5/- net Murray.]

WHITE, ELIZA ORNE. Miss Brooks. 1890.

Social life in Boston, and the fortunes of a small group of people. Ordinary life recorded with an eye for its humours, without idealisation. [$1.25 Houghton, *Boston*.]

Winterborough. 1892.

A story of a small town in New England, with some study of character, and dialogue marked by smartness and repartee. [$1.25, 50c. Houghton, *Boston*.]

The Coming of Theodora. 1895.

Theodora has almost every excellence save tactful sympathy, and with this defect her generous efforts to assist her brother's family fail. A little comedy, with Theodora's attractive person for its chief subject, that at the end turns to tragedy. [$1.25 Houghton, *Boston*; 4/- Smith & Elder.]

A Lover of Truth. 1898.

A study of local manners; the virtuous and refined but colourless aristocracy of an old-fashioned country-town in New England is here drawn with a scrupulous exactness and quiet humour. [$1.25 Houghton, *Boston*; 5/- Smith & Elder.]

WHITE, STEWART EDWARD. The Westerners. 1901.

A story of the Western plains in the days of frontier wars with the Sioux. The character most fully portrayed is a detestable half-breed, whose ruthless crimes well deserve the horrible end that befalls him. [6/- Constable.]

WHITNEY, ADELINE DUTTON [*née* Train; b. 1824]. Boys at Chequasset. 1862.

The story of a bad boy's conversion. The hero is a slovenly boy, whose reformation is worked out in a lifelike manner, without obtrusion of the moral. [$1.25 Houghton, *Boston.*]

Faith Gartney's Girlhood. 1863.

A simple record of the thought and life of a young girl between fourteen and twenty, typical of "those young people who dream and wish and strive and err, and find, perhaps, little help to interpret their spirits to themselves". "A sort of transcendental child's book." [$1.25 Houghton, *Boston;* 2/-, 1/6, 1/- Routledge.]

*The Gayworthys. 1865.

The uneventful life of an old-fashioned family living in the New England hills. There is a good deal of talk about religion; a rough sea-captain airs his scepticism in rude metaphors, while rustics express their faith in Providence just as crudely. The book is deeply tinged with Swedenborgian mysticism. [$1.25 Houghton, *Boston;* 2/- Low; 1/6 Hutchinson.]

*A Summer in Leslie Goldthwaite's Life. 1866.

Story of a girl's holiday among the mountains, and of its deep and salutary effect upon her mind and heart; simple and homely. [$1.25 Houghton, *Boston;* 2/- Routledge.]

*Hitherto; a Story of Yesterdays. 1869.

Home life in a New England country place some fifty years ago; quiet Puritan folk living out their lives with eyes fixed on things above. The most prominent characters are two girls, one addicted to morbid self-questioning, the other happily trustful in Providence. A religious story interspersed with homilies. [$1.25 Houghton, *Boston;* 2/- Low.]

The Other Girls. 1873.

A rambling domestic story, of which the chief characters are two girls, who go out to service, and are so deeply animated with the spirit that makes drudgery divine, that they are as happy working in the kitchen and about the house as if they were in Paradise. [$1.25 Houghton, *Boston;* 2/- Low. A sequel to *We Girls* (same prices).]

Ascutney Street; a Neighbourhood Story. 1890.

The growth of love between two people in widely different social stations, with descriptions of people and manners, and the social world dividing these two. [$1.25 Houghton, *Boston;* 1/6, 1/- Ward & Lock.]

WICKERSHAM, JAMES A. Enoch Willoughby. 1901.

An elaborate study of the effects on character of devotion to Spiritualism, chiefly among a family of Quakers in Ohio.

WIGGIN, KATE DOUGLAS [*Mrs.* George Christopher Riggs]. A Summer in a Cañon. 1889.

The holiday of a party of bright young people of both sexes camping out in Southern California; their adventures and mishaps, their merry talk and very amusing letters, simply and humorously recorded. [$1.25 Houghton, *Boston;* 3/6 Gay & Bird.]

Timothy's Quest. 1890.

A pretty and touching little story of two children's venture into the world; the boy a figure of precocious manliness; all the characters drawn with kindliness and humour. A story for the young that is interesting to older people; the authoress asserts the rights of children at every opportunity. [$1.50 Houghton, *Boston;* 3/6, 1/- Gay & Bird.]

A Cathedral Courtship; *and* Penelope's English Experiences. 1893; 1893.

A Cathedral Courtship is an excellent sample of this lady's tourist fiction. Three Americans doing the English cathedrals are the characters; a bewitching girl and an old lady, and an eligible painter who scrapes acquaintance with them. What comes to pass is pretty obvious. The talk and the incidents have plenty of humour. *Penelope's English Experiences* include the experiences of three American ladies on a visit to England; scenes in London and the village of Belvern, containing fanciful sketches of a West-end ball, portraits of domestic originals, etc., characterised by humorous trifling and droll exaggeration of English traits. [In 1 vol. $1 Houghton, *Boston;* 6/-, 2/6 Gay & Bird; *illustrated* by C. E. Brock 3/6, *id.*, 1901.]

The Story of Patsy. 1893.

A little sketch from life, as droll and humorous as it is tenderly sympathetic with the weak and unfortunate; the hero is a cripple. Far from unpleasant as a picture of slum life. [60c. Houghton, *Boston;* 1/6 Gay & Bird.]

Polly Oliver's Problem. 1893.

A study of the life of a girl on the verge of widowhood; an earnest consideration of the problem how she shall find complete expression of her own nature within the natural limits of her sex. [60c. net Houghton, *Boston;* 5/-, 3/6 Gay & Bird.]

*Penelope's Experiences in Scotland. 1898.

The three go on to Scotland, and meet with still funnier experiences in Edinburgh and farther north. Places, people and society are depicted in a droll and buoyant style; old-world manners and characters of an original kind are sketched with fanciful humour. [$1.25 Houghton, *Boston;* 6/- Gay & Bird.]

Penelope's Irish Experiences. 1901.

The trio of fair Americans visit Ireland, and criticise the country and people in the genial, light-hearted style already familiar. Comic incidents, good stories, legends and racy sayings make up the greater part of the volume. [$1.25 Houghton, *Boston;* 6/- Gay & Bird.]

Wilkins, Mary Eleanor [*Mrs.* C. M. Freeman]. A Humble Romance. 1887.

Twenty-eight stories and sketches of homely, penurious life in a Massachusetts village, characterised by terse realism. The stories are all pathetic studies of unhappiness in various phases, and this monotony answers to a certain monotony in the characters, who are nearly all abnormal. [$1.25 Harper, *N. Y.*; 2/-, 6d. Ward & Lock.]

A New England Nun; and other Stories. 1891.

Twenty-four compressed stories and *genre* pictures, humorous or pathetic, of the same rather sombre people. [$1.25 (6/-) Harper.]

*Jane Field. 1893.

The spiritual tragedy of an intrinsically noble woman a rigid Puritan, who is sorely tempted by maternal love and by the unlawful impulse to right mundane injustice, and sins stubbornly and perseveringly. The spectacle of her severe integrity brought by her own act to a position of falsehood and shame is lit up by a sort of tragic humour: here begins her penitence and expiation. [$1.25 (6/-) Harper.]

*Pembroke. 1894.

The writer's most complete presentation of the life of a New England village, and a summary of her observations of these people of perverted wills—on the whole an unlovely picture, though relieved by descriptions of beautiful landscapes, orchards and old-world homesteads. Quarrels persisted in to the bitter end, life feuds between neighbours and kindred, stubborn and selfish pride blighting the love of youth and maid and entailing tragic consequences, such are the prevailing motives, and most of the characters are abnormal developments of this one attribute of the Puritan nature. There are beside the pathos many passages of humour and of keen enjoyment of life. [$1.50 (6/-) Harper.]

Madelon. 1896.

A tragedy in the same rural setting, the unusual motive being romantic love. Here again is a series of characters all more or less under the dominion of a fixed idea: Lot Gordon the hero, Madelon, Burr's mother, and other folk. [$1.25 (2/6) Harper.]

Jerome; a Poor Man. 1897.

A poor young man makes a kind of wager that, if he become rich, he will give up all his wealth to the poor; both of which he does. The book is a study of lowly, straitened life, and a sentimental indictment of the selfish indulgence of the rich. Jerome is a good specimen of the wrong-headed, stiff-necked New Englander, sacrificing everything to his wilful pride. Among the minor characters are some sketches of the genial old-fashioned gentry, very unlike her average New Englander. [$1.50 (6/-) Harper.]

Silence; and other Stories. 1898.

The title story deals with the horrors and heroisms of the old wars with the Indians; Silence is a village girl who becomes crazed with sorrow for her lover carried away by the red men. *The Little Maid at the Door* is a tale of Puritan superstitions and the suffering they entailed on innocent people. *Evelina's Garden* is a fanciful story in Hawthorne's manner, more than half apologue, glorifying pure affection as the most precious thing in human life. [$1.25 (6/-) Harper.]

The Jamesons. 1899.

A novelette, recounting the ludicrous crusade of a New York lady of advanced views against the old-fashioned habits and prejudices of a village. [50c. Doubleday, *N. Y.*; 2/6 net Dent.]

The Love of Parson Lord; and other Stories. 1900.

Old Parson Lord has dedicated his only daughter, Love, to missionary work, but his affection makes him acquiesce in her childish frivolities, and even allows her to marry, though without his open consent. *The Tree of Knowledge* tells how a would-be burglar was converted on the spot by a pretty, innocent maiden. *One Good Time* is the characteristic story of a penurious country woman who spends £300 in a week of enjoyment, then settles down resignedly to sober married life. There is also a story of revolutionary times, and a humorous sketch of three old sisters and an old beau. [$1.25 (6/-) Harper, *London.*]

The Heart's Highway. 1900.

A historical romance, dealing with Virginia under Charles II. and the tobacco riots after Nathaniel Bacon's rebellion (1682). [$1.50 Doubleday, *N. Y.*; 6/- Murray.]

Understudies. 1901.

Hardly a characteristic book. Two series of fanciful stories, one about people and their pets, interpreting traits of human nature by their affinities with certain animals; the other series, more poetical, about certain flowers that are shown to be symbolical types of human character. [$1.25 (6/-) Harper.]

The Portion of Labour. 1901.

A study of the problem of capital and labour in New England; with delineations of character in a large group of people, descendants chiefly of the old colonial stock, and similar in their salient qualities to the types with which the authoress has familiarised us. [$1.25 (6/-) Harper.]

WILLIAMS, JESSE LYNCH. The Stolen Story; and other Newspaper Stories. 1899.

Episodes of journalist life in New York, with much information about the manners, methods, ideas, talk and morals of newspaper people in America. Full of technicalities and of local and office slang. [$1.25 Scribner, *N. Y.*; 5/- Low.]

WINTER, *Mrs.*, and *Mrs.* BOY. The Lost Wedding Ring. 1887.

A whimsical sketch of a New York household belonging to the supposed authoresses, one of whom is a writer on the marriage question and the other an accomplished talker. Their chats and wild theories furnish the comedy of the book. [75c. (3/-) Putnam, *N. Y.*]

WISE, JOHN SERGEANT. Diomed; the Life, Travels and Observations of a Dog. 1897.

The story of an English setter, told by himself. Born in Virginia, he spent his twelve-year life in travelling with his master in search of game through Virginia, North and South Carolina, Georgia, Florida, Texas, Minnesota and Dakota. [$2 (7/6 net) Macmillan.]

WISTER, OWEN. Red Men and White. 1896.

Adventures on the Indian frontier, a mixture of invention and actual experience, of fictitious and historical characters. General Crook is a portrait, while, presumably, Specimen Jones is a creation by the author. [$1.50 (6/-) Harper.]

WOODS, KATHARINE PEARSON [b. 1853]. Metzerott, Shoemaker. 1890.

The scene is amid a German-American population of every variety of creed and no creed. A Christian socialist is the hero. [50c. Crowell, *N. Y.*]

A Web of Gold. 1890.

The labour problem is discussed once more, and the Italian society of the Mafia is introduced. [$1.50 Crowell, *N. Y.*]

From Dusk to Dawn. 1892.

A young clergyman in a poor parish exerts uncommon influence over men and women disposed to groan under the burdens of reform. [$1.25 Appleton, *N. Y.*]

WOOLSON, CONSTANCE FENIMORE [*grand-niece of* J. Fenimore Cooper; b. 1845]. Castle Nowhere; Lake Country Sketches. 1875.

A series of short stories of life near the great Lakes, depicting the details of a rough and ugly life, while presenting the genuine humanity that is behind it. [$1 Harper, *N. Y.*]

Rodman the Keeper. 1880.

Short stories of the life of Georgia, Florida and North and South Carolina, in the period succeeding the Civil War; sympathetic observations of life, thoroughly feminine in their tenderness and patient delineation of ordinary existence. The physical aspects of the country, the people, black and white, and their dialects are carefully exhibited. [$1 Harper, *N. Y.*]

For the Major; a Novelette. 1883.

An elderly woman, to save the feelings of her husband who has protected her and her child, tries to make herself appear young and comely, and drops the mask only at her husband's death. The sketches of village life, and the portraiture of gentle, attractive people, are tenderly drawn. [$1 Harper, *N.Y.*; 5/- Low.]

*East Angels. 1886.

Her most elaborate book, dealing with a large group of characters and their various relations, especially their love affairs. The central situation is an exalted case of self-renunciation, the magnanimous Margaret sacrificing love and erecting barriers between her and her lover. On the whole an unsensational rendering of home life in Georgia before the War; largely concerned with studies of conduct, and full of impressionist pictures of the scenery. [$1.25 Harper, *N.Y.*; 6/- Low.]

Jupiter Lights. 1889.

An intricate and harrowing story, with the self-abnegation of women's love as thesis. The plot turns on the sufferings of one woman at the hands of a fascinating man who has an inherited tendency to insanity and, later, on the mental tortures of another woman who believes she has killed him, and then falls in love with his brother. Scene, a winter-city on the Florida coast. [$1.25 Harper, *N.Y.*; 6/- Low.]

*Horace Chase.

Domestic life among the humble gentlefolk of a village in the Alleghanies and at the sea-side in Florida. There are a number of characters, each with some striking idiosyncrasy, and their daily talk is reproduced. An old but impoverished family is revolutionised by the marriage into it of the millionaire Horace Chase, whose sterling nature, lacking in culture, fails to win the sympathies of these refined people. But these are little more than the externals of the story, which is the spiritual history of the impulsive young wife, loving her middle-aged husband, yet swayed by a passion for a younger man. [$1.25 (6/-) Harper.]

WRIGHT, MABEL OSGOOD. Tommy-Anne and the Three Hearts. 1896.

Wabeno, the Magician [*sequel*]. 1899.

Diana ("Tommy-Anne") is a little girl who wishes to know the reason for all things. A voice, which ultimately takes the form of an old man, addresses her in the woods, and informs her that he is the Heart of Nature, one of the Brotherhood of Three Hearts, which governs all things, seen and unseen, and lends her a pair of spectacles which help her to understand some of the secrets of Nature and of those of the other two brothers, Heart of God and Heart of Man. [$1.50 (6/-) Macmillan].

The Dream-Fox Story Book. 1900.

The dream-fox takes Billy Button through many adventures with queer animals and queer people. [$1.50 net (7/6) Macmillan.]

C.—BELGIAN AND DUTCH FICTION (*Translated*).

BOSBOOM-TOUSSAINT, A. L. G. Major Frank. 1885.

A study of the social position of women, containing a number of agreeable persons, whose idiosyncrasies are set forth by means of conversation. [Trans. by J. Akeroyd, 6/- Unwin; 20c. Harper, *N.Y.*]

CONSCIENCE, HENDRIK [1812-83]. The Year of Miracles. 1837.

A historical romance of the Flemish rebellion against Spain in the year 1576. The author is by origin French, born in Antwerp; he writes in Flemish.

*The Lion of Flanders. 1838.

A tale dealing with the struggle of the Flemish people to defend their liberties and independence against the aggressions of the King of France. The scene is laid mostly in or around Bruges, and the palmy days of the old city are depicted. [3/- Burns & Oates; $1.25 Kelly, *Baltimore.*]

Ludovic and Gertrude. 1895.

A romance dealing with the domination of Spain in the Netherlands (1567-1573), the rule of Alva, and the revolt of the Gueux. Scene, Antwerp. [1/- net Hodges; $1 Murphy, *Baltimore.*]

The Pale Young Maiden [1872]. 1894.

One of a series of novels depicting Flemish life of to-day. Portraiture of ordinary people and normal incidents.

The Fisherman's Daughter. 1893.

A tale of Flanders in the time of the French Revolution, 1794. [2/- net Hodges; $1 Brentano, *N.Y.*]

COUPERUS, LOUIS MARIE ANNE [b. 1863]. Footsteps of Fate. 1891.

A study of Fatalism. Two Dutchmen and the English girl, whom one of them loves, are the chief characters. The poorer, an emasculate creature, sponges on his wealthy friend, and when he fears he will lose his support by his friend's marriage, he yields to the impulse to estrange the lovers. The state of mind of a man who would fain impute his crimes to Fate or to the innate defects of character, is depicted with much force and with knowledge of moral pathology. As omens and presages have hinted from the beginning, the story ends in tragedy for all. [Trans. by Clara Bell, 3/6, 2/6 Heinemann; $1 Appleton, *N.Y.*]

Ecstasy: a Study of Happiness. 1892.

[Trans. by A. Texeira de Mattos and J. Gray, 2/- Henry.]

Eline Vere. 1892.

[Trans. by J. T. Grein, 2/- Chapman; $1 Appleton, *N.Y.*]

Majesty. 1894.

A study of the life of royalty. The incidents pass chiefly in the imaginary empire of Lipara, an autocratic state in southern Europe, and the personages are the reigning Emperor, the Crown Prince, the royal family, friends, courtiers and nobility. The interest centres mainly in the growth and trials of a young prince, whose sensitive nature is keenly alive to the terrible responsibilities of his position, and to the lack of real compensations. [Trans. by A. Texeira de Mattos and E. Dowson, 6/- Unwin; $1.50 Appleton, *N.Y.*]

RINDER, EDITH WINGATE (tr.). The Massacre of the Innocents; and other Tales by Belgian Writers. 1895.

Massacre of the Innocents, by M. Maeterlinck; *Kors Davie*, *Ex Voto*, *Hiep-Hioup*, by G. Eekhoud; *Fleur-de-Blé*, *St. Nicholas' Eve*, by C. Lemonnier; *Trompe-la-Mort*, by A. Jenart; *Pierre de la Baraque*, by L. Delattre; *Shadowy Bourne*, by S. Richelle; *Jacclard*, by G. Ganir; *The Nile of St. Peter*, by E. Demolder; *Mountebanks*, by H. Urdins. [$1.25 Stone, *Chicago.*]

SCHIMMEL, HENDRIK JAN. The Lifeguardsman; a Tale of the English Revolution. 1888.

The experiences of a Dutch officer in the service of William of Orange during 1688-90, the Revolution, the settlement of the new reign, the Jacobite conspiracies, and the campaign of the Boyne, though these transactions are of less interest than the trials of a husband and wife whose fidelity is tested by long separation. [6/- Black, 1869.]

Mary Hollis: a Romance. 1872.

[3 vols. *o.p.*, pub. 31/6 Hotten.]

"WALLIS, A. S. C." [*Miss* Opzoomer]. *In Troubled Times. 1883.

A historical romance, based on much research, and throughout subordinating its characters and incidents to historic truth, dealing with the Spanish tyranny and the War of Liberation. The leading actors of the period in which Holland, rising against Spain's rule, laid the foundations of her greatness (Margaret of Parma, Alva, Van Brederode, the Prince of Orange, etc.), are firmly drawn and presented with scrupulous regard for ascertained facts; and the national movement, combining the enthusiasm for a new religion with the enthusiasm for liberty, is finely described. Of the purely fictitious characters, Helena, daughter of a recluse and bookworm, is a heroine of a noble stamp, finely conceived and drawn, whilst the two characters who may be regarded as hero and anti-hero are excellent studies of human nature. Reynold de Meerwonde is a professed Atheist, and plays the part of traitor in the camp of the Beggars. [Trans. by E. J. Irving; 6/- Sonnenschein.]

*Royal Favour. 1884.

[*Vorstengunst.*] Another important historical romance. The hero is Iövan Person, son of a relapsed priest, and Melanchthon trains him to be a learned and high-spirited man. He begins life at the Court of Gustavus Vasa; after vicissitudes he becomes chancellor to Vasa's son and successor, Eric XIV.; and finds himself insensibly degraded until he is looked upon, and virtually is, the minister of the weak king's tyranny and cruelty. He clings to his post—is misunderstood, the people hate him, and the king betrays him. His fate is magnificently traced to the end. [Trans. by E. J. Irving, 6/- Sonnenschein.]

D.—FRENCH FICTION (*Translated*).

I. MEDIÆVAL.

ANON. Aucassin et Nicolette: trans. by Andrew Lang. 1887.

Edited and rendered into modern English by F. W. Bourdillon. 1887.

A quaint and naïve little Provençal *chante-fable* of the 12th century, a story of the sovereignty of true love, the hero a gentle knight of France, and the heroine a maiden of unknown birth, who proves to be daughter of the King of Carthage. Composed in a mixture of prose and verse intended for recitation by the *trouvère* or *jongleur*. [Trans. by Lang (Nutt) is out of print in England; American reprints are: $2 Roycroft, *N. Y.*, 1899; $1 net Mosher, *Portland*, 1895; 50c. Scribner, *N. Y.*, 1896. Edition by Bourdillon, 7/6 Paul ($2 Macmillan, *N. Y.*).]

MORRIS, WILLIAM [tr.]. Old French Romances, done into English. 1896.

The Tale of King Constans the Emperor, The Friendship of Amis and Amile, The Tale of King Florus and the Fair Jehane, The History of Over Sea. These four romances belong to the 13th century, and, whatever their origin, are a faithful expression of the thought and feeling of mediæval France. The first is mythical history, a fable inserted in the life of Constantius Chlorus, father of Constantine the Great; scene Byzantium. The next is a legend of true friendship between two heroes of the Carlovingian wars, who resembled each other as closely as the two Dromios. The story of Florus exhibits the private life of the feudal age; compared with *Aucassin and Nicolette* it is a characteristic story of the North of France. The most powerful of the four is the last, the tragic story of the Countess of Ponthieu, which was dramatised in the 18th century. Morris's archaic and sensuous prose is an admirable medium for the reproduction of these romances. [4/6 net G. Allen ($1.50 Scribner, *N. Y.*).]

II. SIXTEENTH CENTURY.

MARGARET OF NAVARRE [1492-1549]. The Fortunate Lovers [1558]. 1887.

Twenty-seven novelettes from the *Heptameron*, in bulk perhaps one-third of the whole. The plan of the *Heptameron* resembles those of the *Canterbury Tales* and the *Decameron;* a party of ladies and gentlemen are blockaded by floods in the Pyrenean village of Cauderets, and amuse each other by telling tales. These tales are based on the *fabliaux*, the collection of licentious stories entitled *Les Cent Nouvelles Nouvelles*, and on various productions of the Italian *novellieri*. The subjects are largely erotic and scandalous, amorous plots and intrigues, gossip of courtiers, etc., with satire on the monks. In spite of the licentious comedy, the writer's aim seems to be a serious, and even a moral one. [Trans. by A. Mary F. Robinson, with notes and introduction, 10/6 Redway ($4.20 Scribner, *N. Y.*).] The *Heptameron* has been translated for the "Society of English Bibliophilists" from the authentic text of Le Roux de Lincy, including the notes, etc. (5 vols. 63/- net, 1894); by W. K. Kelly (Bohn's Lib., 1855, *o.p.*), and by A. Machen (privately printed in 1886).

RABELAIS, FRANÇOIS [1483 (or 90 or 95)-1552 (or 3)]. Works [1533-62]. 1653-64.

Readings in Rabelais, by Walter Besant. 1884.

The author's original intention was to write a burlesque of the then current romances of chivalry: as he went on and saw the possibilities of his theme, he brought his work nearer to human realities. Hence, while the characters are monstrous and grotesque caricatures, and the incidents extravagant, the book has a definite and serious relation to life, and is full of shrewd criticism, allegory and humour. At the beginning the giant Gargantua appears on the scene: his exploits are full of absurdities and of satire on the monks, priestcraft, bigotry and pedantry of the age. Next Pantagruel, the true hero of the comedy, is introduced: his education, marvellous feats, adventures and experiences in real and fictitious places are related at great length. Then Panurge, the man of intellect, without conscience, becomes for a time the centre of interest. Urquhart's translation ranks with the most famous of Elizabethan renderings, such as Lord Berners's *Froissart* and North's *Plutarch*. [Trans. by *Sir Thomas Urquhart (Tudor trans.), 3 vols. 63/- net Nutt; by Urquhart and P. A. Motteaux (1653-64), 5 vols. 12/6 net Gibbings ($5 Lippincott, *Phila.*), 1897; same tr., *illustrated* by G. L. Chalon, 2 vols. 63/- net Lawrence and Bullen, 1892; same tr., 2 vols. (Bohn's Lib.) *o.p.*, 1849; same tr., *illustrated* by G. Doré, 7/6 Chatto ($2.25 Worthington, *N. Y.*), 1872; by W. F. Smith, 2 vols. 32/- Rabelais Club (A. P. Watt), 1893; *Readings in Rabelais*, 7/6 Blackwood.

III. SEVENTEENTH CENTURY.

FÉNELON, FRANÇOIS DE SALIGNAC DE LA MOTHE [1651-1715]. The Adventures of Telemachus [1699].

A romance based on those books of the *Odyssey* which relate the adventures of the son of Ulysses in his quest for his father; written as a lesson in virtue, piety and political wisdom for Fénelon's pupil, the young Duke of Burgundy, but taken as a satire on the court of Louis XIV.; a masterpiece of classical French prose. [Trans. by Dr. Hawkesworth, $2.25 Houghton, *Boston*.]

SCARRON, PAUL [1610-60]. The Comical Romance [1651]; and other Tales. 1700.

A burlesque account of the adventures of a troupe of strolling players. The first important scene is a performance of the story of Herod and Mariamne, made farcical by the mean habiliments of the actors, and ending in a fight with the owners of the clothes they have stolen. Satirises the idealism and exalted feeling of contemporary romance, by Mdlle. de Scudéri, etc. [Trans. by Tom Brown, 2 vols. 21/- net Lawrence & Bullen, 1892.]

IV. EIGHTEENTH CENTURY.

LESAGE, ALAIN RÉNÉ [1668-1747]. Asmodeus; or, the Devil on Two Sticks [1707]. 1896.

Based on a novel by the Spaniard Guevara, but developed on independent lines. A profligate young student manages to get a demon as a confederate; the pair journey to Spain and meet with a host of adventures. The book is a string of episodes, full of wit, satire and acute observation of life; many of the characters are portraits of the writer's contemporaries. [Trans. by H. van Laun, 4 vols. 10/- net; another trans., $1.25 Routledge, *N. Y.*]

*Gil Blas [1715-35]. 1885-6.

The form of this famous example of the picaresque romance and the characters and incidents were borrowed from Spain. It is a representation of all sides

of life and all classes of people, in a series of scenes, incident to the hero's adventures as he rises by successive stages from the condition of valet to that of confidant of the Prime Minister of Spain. Full of good-humoured satire, it is a "comedy in a hundred acts". [Trans. by H. van Laun, 3 vols. 63/- Simpkin ($15 Lippincott, *Phila.*); by Tobias Smollett (1761), ed. G. Saintsbury, 3 vols. 22/6 Nimmo, 1881; same tr., 2/6 ($1.25) Routledge; 75c. Caldwell, *Boston*, 1897.]

Vanillo Gonzales; and, The Bachelor of Salamanca [1736]. 1881.

The memoirs of the Bachelor of Salamanca, Don Cherubin, have much the same essential design as the ordinary picaresque novel, his experience of life giving the author the opportunity of depicting and satirising many kinds of people and society. Both this and the Gonzales romance are indebted to Spain for their subjects. [(1) Trans., *o.p.*, 7/6 Nimmo; (2) Trans. J. Townsend, *o.p.*, pub. 7/6 *id.* ($1.50 Worthington, *N.Y.*), 1881.]

DE MAISTRE, *Count* XAVIER [*Savoyard;* 1763-1852]. *A Journey Round My Room [1794]. 1871.

A Night Journey Round My Room.

The former is a whimsical account of the author's experiences and reflections during a confinement to his quarters in Turin for some trifling offence. He surveys the various objects in his room, weaves little romances about them and about his mistress, and moralises on his servant; all in the manner of Sterne's sentimental meditations. The sequel is very similar in design. [(1) Trans. by H. Attwell, 2/6 Chatto ($1.50 Hurd, *N.Y.*).]

MARMONTEL, JEAN FRANÇOIS [1723-99]. Moral Tales [1761]. 1895.

Stories of many kinds, illustrating moral ideas and current philosophy, and including Oriental and classical tales, stories of 18th century France, and romantic scenes after the manner of Fénelon and Florian; it is too high-flown in style to be very congenial to English minds. [*Selections* by G. Saintsbury, 6/- G. Allen ($2 Macmillan, *N.Y.*).]

DE MONTESQUIEU, CHARLES LOUIS DE SECONDAT, *Baron* [1689-1755]. *Persian Letters [1721]. 1892.

A criticism of the social and religious conditions of contemporary France, in the form of letters written by two Asiatics in exile at Paris to their friends and dependants in Persia. The one, an arrogant but philosophical Oriental, displays the Asiatic character best; while the other, in lighter vein, sketches European manners and usages, vices and follies. The book is an expression of freethought and of the reaction against monarchical and ecclesiastical despotism expressed later in the *Esprit des Lois*. [Trans. by John Davidson, 2 vols. *o.p.*, *priv. prin.*, *London.*]

PRÉVOST D'EXILES, *Abbé* ANTOINE FRANÇOIS [1697-1763]. Manon Lescaut [1753].

The subject of this famous book is the infatuation of an estimable, but weak young man for a pleasure-loving woman, to whom he attaches himself in spite of the active opposition of his friends. They gain their living in the most shameful ways, and are at last driven into the wilds of America, where she dies in his arms. The book is free from offensive sensuality and indelicacy. It is really one of a series of episodes, the *Memoirs of a Man of Quality*. [Trans., 2/6, 2/- (50c.), 1/- Routledge; 2 vols. $1 Knight, *Boston*. *Illustrated* with etchings by Leloir, 42/- Sonnenschein ($12.50 Gebbie, *Phila.*).]

ROUSSEAU, JEAN-JACQUES [1712-78]. Julia; or, the New Heloïse [1761]. 1820.

A voluminous story, told in letters. The egotistic hero, a reflection of Rousseau, loves his pupil and is loved by her, but they are parted, and she marries another. Later, the lover is invited to return, and lives with the married

pair. An Arcadian picture is drawn of pure and felicitous wedded life, and the true way of educating children is illustrated in *Emile*. The book criticises the sophisticated life of cities as compared with that of nature, and contains essays on suicide, duelling, charity, religion, etc. A landmark in the history of literature, in its advocacy of a country life and plainness of living. [3 vols. *o.p.*, *Edinb.*]

SAINT-PIERRE, BERNARDIN DE [1737-1814]. Paul and Virginia [1786-8]. 1890.

An idyll of primitive natures, classic expression of the 18th century theme, civilisation coming into contact with and blighting unsophisticated man. The scene is the Isle de France (*i.e.*, Mauritius). Utopian sentimentalism is the inspiration, and the inhabitants of the Happy Valley are models of human perfection. [1/- (40c.) Routledge; $1 Houghton, *Boston*. *Illustrated* by Leloir, 42/- ($13.50) Routledge; by same, $1.50 Appleton, *N.Y.*; by Laguillermie, $2 Estes, *Boston* (6/- net Gay & Bird); (Nelumbos ed.) 2/- Routledge.]

VOLTAIRE, FRANCIS AROUET DE [1694-1778]. Tales [1746-67]. 1891.

Babouc, Zadig, Plato's Dream, Candide, L'Ingenu, etc. *Babouc* is a satire on the evils of war, on public and private immorality, and on misgovernment. Its deductions are summed up in the thought that the good in human affairs compensates for the evil, and, that if things are not all good, they are at all events passable. *L'Ingenu* is a Huron transferred to Europe, whose naïve perplexities and searching questions expose the inconsistencies of Roman Catholic customs and formulas with the teaching of the Bible, and of social conventions with reason and true morality. Many of the tales are very short; all are witty, thoughtful and sincere. [Trans. B. B. Bosworth (Bohn's Lib.) 3/6 Bell; $1 Macmillan, *N.Y.*]

Candide, the Optimist.

A farrago of diverting incidents, the object of which is to satirise the teleological philosophy of Leibnitz by a *reductio ad absurdum*, and to controvert the doctrine of free will by showing the inexorable power of circumstances. The characters, *e.g.*, Candide and Dr. Pangloss, have become synonyms for certain attitudes of mind. It is a satire that probes the deepest failings of humanity, and is deeply pathetic. [(Morley's Universal Lib.) 1/- (40c.) Routledge.]

Zadig and Micromégas.

Zadig is a young Babylonian, the comic mishaps of whose life are pegs for the author's philosophic commentary; main theme, the difficulty of securing happiness by reason of the malice of one's neighbours. Zadig tries to reform society, but finds human conventions and formulas invincible. Full of satire of effete dogmas. In *Micromégas, a Philosophic Story*, the same doctrine is embodied. [1/6 (60c.) Routledge, 1894.]

V. NINETEENTH CENTURY—FIRST QUARTER, 1800-1825.

CHATEAUBRIAND, FRANÇOIS RÉNÉ, *Vicomte de* [1768-1848]. Atala [1801]. 1893.

The loves of two savages in the desert. A prose poem of life in the wilds of America, relating the experiences of two lovers in the woods, how they came near to breaking their vows of chastity, and were saved by the death of Atala. Full of descriptions of primeval forests, and of the charms of solitude. [75c., 50c. Knight, *Boston*. *Illustrated* by G. Doré, *o.p.* ($5) Cassell, 1884.]

DIDEROT, DENIS [1713-84]. Rameau's Nephew [1805]. 1897.

A satire on Parisian society, as it was just before the Revolution, in the form of a dialogue, which gives a view of the world as seen through the eyes of a parasite. [Trans. by S. M. Hill, 3/6 ($1.25) Longman.]

DE STAËL, *Madame* [Anne-Louise-Germaine Necker, Baroness de Staël-Holstein; 1766-1817]. Corinne; or, Italy [1807]. 1894.

Like her earlier novel, *Delphine*, a kind of idealised autobiography and picturesque tour couched in the form of a novel; a revelation to Frenchmen of the beauty and charm of Italy. The story is that of a woman of genius who is misunderstood by the world and undervalued by her lover, an Englishman, who discards her after their Italian *liaison*. "The first aesthetic romance not written in German" (G. Saintsbury). [Trans., with introduction, by G. Saintsbury, 2 vols. 5/- net Dent ($2 Lippincott, *Phila.*); by Baldwin & Driver (Bohn's Lib.) 3/6 Bell ($1 Macmillan, *N.Y.*), 1888.]

VI. NINETEENTH CENTURY—SECOND QUARTER, 1825-1850.

DE BALZAC, HONORÉ [1799-1850]. *Novels*:—

In the *Comédie Humaine* Balzac projected a complete and systematic survey of the universal life of man in its various manifestations, and he carried out this design so far as to achieve the fullest representation extant of modern civilisation. In many directions the work was never completed, and the *Comédie Humaine* as we have it is a stupendous fragment. The novels are arranged here according to his own classification.

Scenes of Private Life.

At the Sign of the Cat and Racket; etc. [1830-2]. 1896.

The title-story (*La Maison du Chat-qui-Pelote*, 1830) is the pathetic history of a girl who marries out of her own sphere, and fails to win the affection that is a necessity of her nature. Quiet bourgeois life is depicted with Dutch minuteness, and there is an elaborate description of a large business establishment. *The Sceaux Ball*, or *The Peer of France* (1830), satirises people who affect to despise business. *The Purse* (1832) Sir Walter Besant calls "one of the most charming little bits of love, innocence and Nature in all Balzac". *Madame Firmiani* (1832) is a slight social comedy, full of brightness. *La Vendetta* (1830) is the history of a rich and talented girl of Corsican parentage, who marries a man with whom her family is at feud, and reaps a harvest of calamities.

La Grande Brétèche; etc. [1830-42]. 1896.

La Grande Brétèche (1830) depicts a ruined and deserted mansion on the Loire, scene of a deceived husband's terrible vengeance. *Another Study of Woman* (1831) is a tale of intrigue and revenge near the Beresina during the Russian campaign. *A Study of Woman* (1831), *The Imaginary Mistress* (*La Fausse Maitresse*, 1842), and *Peace in the House* (*La Paix du Ménage*), are all brief. *Albert Savarus* (1842) is more important; a story of passion and intrigue, an unscrupulous girl in love with the hero persuading her rival that he is unfaithful, and, when she has driven him into a monastery, doing her utmost to make the deceived woman's life a misery.

A Daughter of Eve; etc. [1839-40]. 1897.

A Daughter of Eve (1839) narrates how a man of the world and kind husband rescues his young wife from a false position, and saves his own honour, with a delicacy that does him additional honour. *Letters of Two Brides* (*Memoires de Deux Jeunes Mariées*, 1842) gives the contrasted history of two girls brought up together, and of their married life. Contains an incomparable portrayal of true motherhood.

A Woman of Thirty; etc. [1830-2]. 1897.

In each of these tales the interest and pathos depend, more or less directly, on the attachment of married ladies to men who are not their husbands. *La Grenadière* (1832), written in one day, is full of tender pictures of Balzac's native Touraine. *The Woman of Thirty* (*La Femme de Trente Ans*) is, like *Le Lys dans la Vallée*, an attractive young woman sacrificed to a dull husband—a favourite motive of Balzac's. The rest, *A Forsaken Lady* (*La Femme Abandonnée*, 1832), *The Message* (1832), and *Gobseck* (1830), are brief.

A Marriage Settlement; etc. [1830-44]. 1898.

A Marriage Settlement (*Le Contrat de Mariage*, 1835) describes the negotiations concerning a marriage settlement, a spendthrift mother plotting to get the better of her son-in-law; displaying the author's practical acquaintance with the details of finance and law. *A Start in Life* (*Un Début dans la Vie*, 1844) is humorous throughout; the career of a young man of inordinate vanity, whose infirmity gets him into great difficulties, but who is at length cured by drastic treatment. In *A Second Home* (*Une Double Famille*, 1830) an honourable and worthy man, estranged by the coldness and lack of sympathy of his bigoted wife, takes a mistress and has a second family. Retribution falls on him through his children.

Modeste Mignon [1844]. 1896.

The heroine falls in love with the portrait of a famous poet, and enters into correspondence with him, being replied to by his secretary. This is the beginning of an amusing entanglement. Modeste is saved from her embarrassment by her father, who gives her the opportunity of choosing between the real and the sham poet, and the upshot of the comedy is surprising.

Béatrix [1840]. 1896.

The scene is an old-fashioned corner of Brittany, the quaint manners of which supply an interesting picture of bygone phases of life. The story is a love drama, in which a fascinating and heartless coquette is loved passionately by a brave young Breton, while he in turn is the object of several maidens' affection. Among the latter are two fine types of womanly character.

*The Atheist's Mass; etc. [1831-44]. 1896.

The title-story (*La Messe de l'Athée*, 1836) commemorates a brotherly friend of Balzac's; it is the pathetic tale of an infidel's tribute to the religion of a great and modest soul, who had been to him more than a father in his days of adversity. **Honorine* (1844), the most considerable story, is of a husband who watches over the unloving wife who has deserted him. He tries to win her back, and employs a deputy to persuade her, with disastrous consequences. *Colonel Chabert* (1832) is tragic: the Colonel renounces wealth, fame, and even his own identity, rather than punish the wife who has treated him infamously. Judge Popinot in *The Commission in Lunacy* (*L'Interdiction*, 1836) is an ideal portrait of a just and charitable man. This and *Pierre Grassou* (1841) are short pieces.

Scenes of Provincial Life.

Ursule Mirouët [1842]. 1896.

Written specially for the young person; the innocent and pious heroine converts her guardian, who is an atheist. Swedenborgianism and clairvoyance are introduced into the plot. The placid life and uncorrupted manners of a provincial town, Nemours, the characters of a little group of amiable old men, and the meanness and greed of rapacious relatives, are depicted.

*Eugenie Grandet [1833]. 1896.

Eugenie is a character of rare beauty, innocent, gentle, faithful and long-suffering; her life is one long martyrdom; first she is sacrificed to the inhuman avarice of her father, and then to the brutal indifference of husband and lover; but wrongs and slights to her innocent love only bring out the fortitude and strength of her soul. Among the other characters, Père Grandet is a portentous figure of concentrated avarice; and in the dull and colourless existence of the miser's household a gloomy and hideous picture is presented.

*Pierrette; and the Abbé Birotteau [1832-40]. 1896.

Les Célibataires I.; Pierrette (1840) and *Le Curé de Tours* (1832). The former is the story of a saintly girl victimised and ultimately done to death by a pair of wretches. The latter is a minor episode in the ecclesiastical life of a provincial town, Balzac's native Tours. The Abbé, an amiable, unambitious epicure, just as his modest ideals of a comfortable home are fulfilled and he beholds a happy vista to the grave, finds himself robbed of house and home by an ambitious priest. The intrigues and social factions of Tours are brought on the stage.

A Bachelor's Establishment [1842]. 1896.

(*Les Célibataires II.; Un Ménage de Garçon.*) The Bachelor is a rich old uncle of the Bridan family in whom the interest centres. The eldest son, a villainous hero, contrives to marry his uncle to a pretty housekeeper, then marries her himself and inherits the property; and after a disreputable and adventurous career ends his life miserably.

Parisians in the Country; etc. 1898.

(*Les Parisians en Province—L'Illustre Gaudissart*, and *La Muse du Département.*) *Gaudissart the Great* (1832) is one of Balzac's favourite characters, who reappears in *César Birotteau*, *Cousin Pons*, and elsewhere; this story is slight and very comic: how the commercial traveller and insurance agent Gaudissart is induced by a wag to try his persuasive talents on a lunatic. *The Muse of the Department* (1843) is more elaborate; irregular love is largely the subject. Many important characters are included: *Lousteau*, an objectionable fellow, is said to be a sketch of Jules Janin, the critic, Bianchon reappears in a pleasant *rôle*, and the women are mostly of a pleasing type.

The Jealousies of a Country Town; etc. [1836-39]. 1898.

(*Les Rivalities—La Vieille Fille*, 1836.) *The Old Maid*, a comedy with a group of grotesque characters, an old maid, whose misfortunes are at once ludicrous and pathetic, and her suitor, the inimitable Chevalier de Valois, a strange pair of originals. *The Collection of Antiquities* (*Le Cabinet des Antiques*, 1839) is the story of a young rake who commits forgery, and is saved from disgracing his aristocratic family by the influence of a certain great lady and the skill of the family notary.

The Lily of the Valley [1836]. 1897.

The struggle between love and duty of a pure woman, married to a bad husband, and tempted by her love for a young and amiable man. Her patient endurance and self-renunciation are pathetically related: she dies a martyr to her fidelity.

Lost Illusions [1843]. 1897.

A Distinguished Provincial at Paris [*sequel*]. 1897.

It is most convenient to take these connected stories as one long novel, the most comprehensive and the most representative of all Balzac's, an epitome of the *Comédie Humaine*, *Illusions Perdues I.*, *Two Poets*, and *Eve and David*; and *Illusions Perdues II.* and *Un Grand Homme de Province à Paris* are the titles

of these episodes. Lucien de Rubempré, a weak young poet, is the central figure throughout. After scandalising the people of Angoulême by his Platonic relations with a great lady, he goes to Paris as her *protégé*, full of confidence as to the sensation he is to make. His disillusionment begins at once. First taken up by a coterie of literary men called the Cénacle, he is soon dropped by them, and enters upon journalism. Parisian journalism is depicted by Balzac as abominably corrupt, and Lucien, after a meteoric career, goes back to his native Angoulême, ruined in money, health and morals. His calamities also involve his blameless relatives, the young married people, Eve and David, two quiet and industrious tradespeople, a model of conjugal fidelity.

Full of living characters of every shade of evil and goodness. Society in the provinces and the literary and artistic world of Paris are represented with remorseless realism, and the exposure of meanness, treachery and depravity is scathing. *A Harlot's Progress* forms the sequel to this long history.

Scenes of Parisian Life.

A Harlot's Progress [1843]. 1897.

(*Splendeurs et Misères des Courtisanes.*) Four main episodes or connected stories: *Esther Happy; What Love Costs an Old Man* (*Combien l'Amour revient aux Vieillards; The End of Evil Ways* (*Où Mènent les Mauvais Chemins*); *Vautrin's Last Avatar* (*La Dernière Incarnation de Vautrin*). Concludes the history of Lucien, who at the close of the last episode had come into the power of the ruffian Vautrin. For a while he lives in outward honour amongst the highest society of Paris, but at length the crimes of his accomplice involve him in ruin and ignominy, and the sole refuge left is suicide. Vautrin's history is highly melodramatic; after a career of successful villainy he falls into the hands of the law, and renouncing his associates, becomes a chief of police. The entire chronicle is a terrible panorama of the underworld of Paris, with its abandonment to dissipation, its crimes and miseries; yet the picture is never wholly lacking in the beauty of human kindness and purity kept unspotted in the midst of depravity. [2 vols.]

The Unconscious Mummers; etc. [1844-6]. 1897.

A collection of short stories: *Les Comédiens sans le Savoir* (1846), *A Prince of Bohemia* (1845), *A Man of Business* (*Un Homme d'Affaires*), *Gaudissart II.* (1844), *The Firm of Nucingen* (*La Maison Nucingen*) contains a remarkable dialogue in which four accomplished scandalmongers tear Parisian society to tatters. *Facino Cane*, a whole romance compressed into an episode. The Venetian prince, who is introduced as a poor blind musician in Paris, is an incarnation of the lust for gold, one of those portentous developments of a single passion in which Balzac delights.

The Thirteen [1833-4]. 1898.

The Thirteen (*Histoire des Treize*) are a secret brotherhood of men belonging to the most widely separated ranks and professions, and bound to each other by indissoluble ties. They make themselves into a force superior to the law. The story of their doings is full of melodramatic interest. In *Ferragus* (1833) conjugal love is the motive; *The Duchesse de Langeais* (1834) is a story of a woman's self-abandonment to passion, of the lover's contempt, and of her suicide. She is a woman of generous and not ignoble nature, whose fate is very pathetic. Balzac's *quondam* friend, the Duchesse de Castries, is supposed to be the original of this portrait.

*Old Goriot [1835]. 1896.

Like several of the *Scenes of Parisian Life*, an instance of the author's tendency to simplify character, to reduce a personality to one overmastering passion or instinct. In Goriot is exhibited the extravagance of paternal sacrifice; "he is the modern King Lear," impoverishing himself to give his daughters

dowries; and when they are reduced to straits by their depravity, stripping himself to save them. This pathetic figure is the centre of a lurid spectacle of social corruption; the most infernal inhabitants of the criminal world, and the most despicable, are grouped around him, and over all the grim and sinister features of the Maison Vauquer flings a dark shadow.

The Rise and Fall of César Birotteau [1838]. 1896.

The career of a perfumer who speculated heavily, was robbed by his associates, and became a bankrupt. The characters are nearly all of a wholesome kind. César himself is an ordinary man, whose virtues and foibles are so human that he wins the reader in spite of his absurdities. The bankruptcy proceedings are often quoted as a proof of Balzac's familiarity with the intricacies of French law.

A Princess's Secrets [1838-9]. 1898.

Les Secrets de la Princesse de Cadignan (1839). A little drawing-room comedy that comprises some of Balzac's acutest observations on social life. A queen of fashion and a great writer are the principal persons; the profligate, brilliant and worldly-wise princess courts this accomplished master of theoretical wisdom, who is the representation of Balzac himself; it has been described as "the seduction of genius by experience". *Bureaucracy* (*Les Employés*, 1838), a comedy of intrigue in a public office. M. Rabourdin, head of a bureau, has a scheme for reducing the staff, and the draft of it is stolen by an underling. The plots and counter plots are very amusing. Madame Rabourdin, who makes use of her feminine arts to aid her spouse, is the heroine.

*Cousin Betty [1846]. 1897.

Les Parents Pauvres I.: La Cousine Bette. A picture of the corrupt life of Paris, repulsive in its emphatic portraiture of infamous types, and the realistic exposition of lust and greed, passion, hatred and jealousy, obscurely working together beneath the superficial aspects of social life. To Balzac, as Mr. Leslie Stephen says, "Paris is a hell; but hell is the only place worth living in". Adeline Hulot and her daughter Hortense are delicate types of womanhood; in the peasant woman, Cousine Bette, the author aims at showing the poor relation overwhelmed with indignities and injuries, and avenging meanly the offences her vanity has felt.

*Cousin Pons [1846]. 1897.

Les Parents Pauvres II.: Le Cousin Pons. Deals with the lower social world of the minor theatres, lodging-house keepers, curiosity shops, poor artists and Bohemians in general; the selfishness, vanity and corruption of Parisian life are exposed with the same relentless realism; while against this sordid section of Society is set the beautiful friendship of two old musicians, the sentimental Schmucke and Cousin Pons. There is much artistic interest in the book also; Pons is a virtuoso, who, in spite of poverty, has collected a treasury of beautiful things, which Balzac describes with the gusto of a connoisseur.

The Middle Classes [1856-7]. 1899.

(*Les Petits Bourgeois.*) One of the longest novels in the *Comédie Humaine*, said to have been finished by Charles Rabou, but probably not his work to any large extent. It is a study of the bourgeois classes of Paris; minute in its account of municipal affairs, and depicting the colossal complication of a petty intrigue.

Scenes of Political Life.

A Gondreville Mystery [1843]. 1898.

(*Une Ténébreuse Affaire*, 1843), a tragic story, with a noble heroine. Her two cousins, her lovers, being sentenced to death, she obtains their pardon from Napoleon by an act of self-devotion and courage. *An Episode of the Terror* (1831) is a little anecdote of some Royalists in Paris and their curious experiences.

The Seamy Side of History [1840-7]. 1897.

L'Envers de l'Histoire Contemporaine (1847), founded on a conception the obverse of the famous *Thirteen, i.e.*, a Brotherhood of Consolation, a secret society of men joined together for the purpose of remedying the evils which Society neglects. Madame de la Chanterie, persecuted and outraged, yet never failing in faith and fortitude, is the most sublime figure in the *Comédie Humaine*. *Z. Marcas* (1840) is a brief psychological study of a politician, a man possessed of one idea and absolutely incorruptible and indefatigable in pursuit of it.

The Member for Arcis [1854]. 1898.

Posthumous; completed by Charles Rabou. Belongs to the set of studies originating in Balzac's visits to Champagne and the neighbouring departments. Minute and quietly faithful portraiture of provincial folk.

Scenes of Military Life.

The Chouans [1829]. 1896.

The book that first made a name for Balzac. An essay in the historical romance as written by Scott. It deals with the Royalist struggle in Brittany in 1799, is full of historical and local colour, and adds strong personal interest to the national issues involved.

Scenes of Country Life.

*The Country Doctor [1833]. 1896.

A minute description of country life in the hilly region about Grenoble, its agriculture, the wretchedness of the peasantry, and M. Benassis' persevering attempts to ameliorate their condition, furnishing a good example of Balzac's indefatigable realism. On the other hand, in this practical philanthropist himself, the reformed sinner who becomes a public benefactor, an ideal figure is created, a great soul, unselfish, full of love for man, unconquerably patient. Balzac said of his work that it was the Gospel in action.

The Country Parson [1841]. 1896.

(*Le Curé de Village*), a somewhat similar portrayal of country life and of a man's efforts to improve the lot of the peasantry, with a good deal of melodramatic interest superadded.

*The Peasantry [1855]. 1896.

An elaborate account of the life of the peasant, veracious and sympathetic (Balzac had lived in a country town most of his life), but far from prepossessing in its presentment of the greed and land-hunger of the better class of peasants, and of the brutality, lawlessness and immorality that prevailed among the poorer. The story tells how a wealthy Count tries to establish himself on a fine estate, but awakens the hostility of the country-side, and is eventually driven by accumulated annoyances to leave the district.

Philosophical Studies.

*The Wild Ass's Skin [1831]. 1896.

(*Le Peau de Chagrin*), an imaginative allegory of a miraculous piece of shagreen that gives the owner certain powers of self-gratification, but is also the measure of his life. This is one of Balzac's highest flights of pure imagination, and one of his gravest commentaries on human life. As a story of the supernatural, it trims dexterously between scepticism and credulity.

The Quest of the Absolute [1834]. 1896.

(*La Recherche de l'Absolu.*) A metaphysical study of a similar kind, but devoid of its romantic interest. The subject is a modern alchemist, who sacrifices himself and his family to his belief in the Philosopher's Stone. The details of the story, the home and surroundings of the man, his scientific labours, etc., are delineated minutely, and in his wife and daughter two admirable types of womanly virtue and affection are portrayed.

The Unknown Masterpiece; etc. [1831-5]. 1896.

All these short tales are early work and full of power and freshness, philosophical only in the sense that they go below the surface of things, and awaken thought and feeling. *Christ in Flanders* (1831) is an apologue: a miracle appearing to a chance assembly sifts and separates the simple and full of faith from the sophisticated and spiritually blind. *Farewell* (*Adieu*, 1830) contains a vivid picture of war—the retreat from Moscow—and a portrayal of a woman crazed by suffering and horror, finding in animal insensibility repose from human agony. *El Verdugo* (1831) is a harrowing episode of the French occupation of Spain; a son is forced to be the executioner of his family. *The Conscript* (*Le Requisitionnaire*, 1831) is a touching little drama in one act—one of the tragedies wrought by the Terror. *A Seaside Tragedy* (*Un Drama au Bord de la Mer*, 1834) is the story of a father who justifiably kills his own son. Also *The Red House* (*L'Auberge Rouge*, 1831) is a specimen of the Gothic romance, modified by admixture of humour. **The Elixir of Life* (*L'Elixir de Longue Vie*, 1831) is a grim story of a voluptuary who believes he is to have a second span of life given him for repentance, but is caught in his own trap; grimly ironical in its satire of human hypocrisy. *Les Marana* (1832) and *Melmoth Reconciled* (1835) are sombre little pieces.

A Father's Curse; etc. [1831-9]. 1898.

(*L'Enfant Maudit*, 1831) is a grim story of a far-off age. In *Gambara*, which may be compared with *Cousin Pons*, a wild and visionary musical genius is studied with sympathy and with knowledge of the art. Music is again the theme in *Massimila Doni* (1839), a strange fantasy, played in modern Venice, full of grandiose symbolism representing the gradual dehumanising of man's nature by excessive indulgence in pleasure. Also *Maître Cornelius*, 1832.

Seraphita [1831-3]. 1897.

Seraphita (1833), a fantasy inspired by Swedenborgian mysticism, a study of the destiny of the soul, and of the power of unbounded faith; *Louis Lambert* (1832), peculiarly interesting as being founded on facts in the writer's life; Louis Lambert is Balzac, who actually wrote the essay. *On the Will*, a study of a great intellect in a feeble body, and of the ravages that result; full of semi-scientific speculation. *The Exiles* (*Les Proscrits*, 1831) introduces Dante.

About Catherine de Médici [1843]. 1897.

Written before the idea of the *Comédie Humaine* had occurred to Balzac. A study of this powerful and striking personality, the unscrupulous queen of Henry II., who was contemporary with the Sieur de Balzac, Seigneur d'Entragues, from whom the author claimed descent (late 16th century).

[Trans. by Ellen Marriage, Clara Bell, James Waring, and R. S. Scott; edited by G. Saintsbury, each vol. with 3 etchings; each 3/6 net Dent ($1.50 Macmillan, *N. Y.*), 1895-9; by Katherine Prescott Wormdey, 40 vols., each $5 Roberts, *Boston* (no pub. price, Downey, 1895-8).]

DE BERNARD, CHARLES [1805-50]. Gerfaut [1838]. 1893.

A story of intrigue with a tragic ending, but different altogether from the ordinary story of the kind. The author seems to adopt an ironical attitude; his

hero, a fatigued literary man, is recommended by his physician to take this species of amusement as a restorative, and never shows a spark of passion in his amour. The book gives a vivacious picture of literary and artistic Society, but its strength is in the presentment of character. [Trans. by A. A. Page, 50c. Laird, *Chicago.* An English trans., now *o.p.*, has been published, *sub tit.*, *A Fatal Passion.*]

BEYLE, MARIE-Henri ["De Stendhal"; 1783-1842]. *Red and Black; a Chronicle of the Nineteenth Century [1830]. 1898.

Psychological memoir of Julien Sorel, an egotistic and morbid young man, his struggles with adversity, his intrigues and crimes. The plot resembles that of the old picaresque novel, the recital of a rogue's adventures in various social spheres; in method and spirit the book is new and all but unique. Having invented a being of certain mental attributes, the author proceeds to experiment with him, observing his conduct, thoughts and emotions in given circumstances, with the unimpassioned interest of a scientist. The hero exposes frankly his motives, good and base, high ideals and shabby self-seeking, the knavery of his early amours, and the mixture of real passion and theatrical love of effect that characterised his tragic *liaison* with a high-born girl, and brought him to the guillotine. [Trans. by E. P. Robins, 2 vols. 7/6 net Smithers ($2 Richmond, *N.Y.*); by C. Tergie, $1.25 Brentano, *N.Y.*, 1898; 6/- Downey (a poor transl.).]

The Chartreuse of Parma [1839]. 1901.

A picture of Italian Society, opening with an account of the battle of Waterloo which is still famous, showing the author's love of minor and precise "documentary" details and analytic methods. The view of Napoleon is very favourable. [Trans. by Lady Mary Loyd, with introd. by Maurice Hewlett. 7/6 Heinemann, 1901.]

DUMAS DAVY DE LA PAILLETERIE, ALEXANDRE [1802-70]. *The Chevalier d'Harmental [1843]. 1894.

The basis of the plot is historical: the inner history of the famous Conspiracy of Cellamare, in which many great nobles of France entered into negotiations with the King of Spain and his ministers to carry out the schemes of his low-born Premier, Cardinal Alberoni, for changing the succession to the French throne. Date, 1718, during the early years of Louis XV. and the Regency of Orleans. Well aware of what is going on, the Regent's unscrupulous minister, the Abbé Dubois, bides his time, and at a chosen moment explodes the plot, turning the conspiracy into a farce. With the exception of the hero and his love, practically all the characters are well-known people. The adventurer Roquefinette is often compared with Scott's Captain Dalgetty, who may have suggested the character.

The Regent's Daughter [*sequel*] [1845]. 1894.

Deals with the final stages of the theatrical Conspiracy of Cellamare, its developments in Brittany, where an active revolt took place, and the proceedings at the Court of the Regent Orleans and Dubois. Some of the most amusing scenes are those in which the life of the prisoners in the Bastille is sketched. The picture of court life is well authenticated, and many true anecdotes are worked in; period, 1719.

Ascanio [1843]. 1895.

Romance and history inextricably interwoven, the historic incident on which the story is founded being Benvenuto Cellini's visit to Paris and the Court of Francis I. (1540). The titular hero is an apprentice of the Florentine artist. Many famous names appear, such as the King, the Duchesse d'Etampes, the Dauphine Catherine de Medicis, Diane de Poitiers, Rabelais, and Clement Marot. Scandalous chronicles and true and untrue anecdotes of Parisian and court life are worked into the fabric. [2 vols.]

Sylvandire [1843]. 1897.

A romance that helps to fill the gap between the *Vicomte de Bragelonne* and the *Chevalier d'Harmental*, the period represented being the close of Louis XIV.'s reign, during the gloomy and sanctimonious years of Madame de Maintenon's ascendency, soon to be followed by the licentious gaieties of the Duke of Orleans' Regency. One of the episodes of the love-story that forms the main action is the unjust imprisonment of the hero in the Bastille.

*The Three Musketeers [1844]. 1894.

With the two following forms a cycle of three romances, of which the exploits of four heroes from youth to age are the principal subject, while a magnificent panorama is presented of contemporary history (1626-71). Indeed, the various romances of Alexandre Dumas, read in succession, form a fairly continuous history of French affairs; they are generally accurate in detail and the historical portraits are, as a rule, fairly truthful. In the present romance the feud between Richelieu and Anne of Austria bulks large, and the adventures of three guardsmen with their redoubtable and versatile Gascon comrade D'Artagnan are often intimately connected with affairs of State (1626-28). Political intrigue, court-life, duelling and fighting form the substance of the chronicle. [2 vols. *Illustrated* by Leloir, 2 vols. 42/- Routledge ($4 Appleton, *N. Y.*), 1894.]

*Twenty Years After [1845; *sequel*]. 1894.

The period is that of Anne of Austria's regency, the insurrection of the Fronde, and the execution of Charles I. of England (1649). The chief actors are the same incomparable four. Both France and England are the scenes of these adventures (though some of the most sensational take place on shipboard), and some historical licence is taken in connecting the French heroes with the fate of the Stuart king. Buckingham's assassination by Felton is worked in. [2 vols.]

*The Vicomte de Bragelonne; or, Ten Years Later [1868; *sequel*]. 1894.

Contains the great closing scenes in the lives of the four musketeers. Period, 1660-71; that of Mazarin's ministry and the early days of the Grand Monarque. A full account of the court-life and the great personages of this epoch, and of State affairs; and while, as before, facts and fiction are mingled, the historic characters, the life of the period, and the actual events are presented with accuracy. Mazarin and the King are prominent characters, and much romantic interest attaches to Mdlle. de la Vallière, the tender-hearted mistress of Louis XIV.; Madame de Montespan, Fouquet and Colbert, the great rival ministers of finance; the Man in the Iron Mask, and other famous persons appear among the characters. Much of the private and personal matter of this great trilogy was obtained by Dumas from an authentic memoir now translated into English, *Memoirs of Monsieur D'Artagnan, Captain-Lieutenant of the 1st Company of the King's Musketeers*. R. L. Stevenson lauds the third of the series as the greatest of all romances. [6 vols.]

*The Count of Monte Cristo [1844]. 1894.

A wonderful melodrama, and the most famous of the author's romances. Edmond Dantès, the sailor of Marseilles, who acquires a colossal treasure, and becomes Count of Monte Cristo, is a world-renowned hero of fiction. The first volume of his history is a rapid and audacious narrative of action and adventure, never excelled even by Dumas. [4 vols.]

*Marguerite de Valois [1845]. 1894.

First of the *Valois Romances*, a trilogy that forms a history of the period from 1572 to 1585, when Charles IX. and Henri III. were kings and Catherine de Médicis was reigning. Her antagonism to Henri of Navarre is the motive that recurs throughout. The chief event of the first is the Massacre of St. Bartholomew,

which, with the murder of Coligny, is fully described. Coconat, one of the two heroes, took an active part in the persecution of the Huguenots. Both he and the other hero, La Molle, the lover of Marguerite, Queen of Navarre, are historical, though their characters and positions are modified to suit the requirements of the romance. The Queen is painted in very favourable tints; Henri of Navarre is the noblest of the characters in the book, and the true hero of the Valois cycle. [2 vols.]

*La Dame de Monsoreau [1846; *sequel*]. 1894.

The date is 1578, during the troubled reign of Henri III., the contending factions being represented by a host of historical personages, including the King, the Guises, and the Huguenots, with Henri of Navarre at their head. One of Dumas' finest creations, the Jester Chicot, is introduced here. The romantic events revolve round Bussy d'Amboise and Diane de Meridor, wife of De Monsoreau. Bussy's heroic defence against overwhelming numbers, when set upon at the instigation of the Duke of Anjou, is one of the famous fights in literature. [2 vols.]

*The Forty-Five [1848; *sequel*]. 1894.

A medley, containing many scenes of romance and tragedy; the "Forty-Five," Henri III.'s famous bodyguard, play hardly so important a part as that of Chicot. The chief dramatic event is the vengeance of la Dame de Monsoreau on the Duke of Anjou for the murder of her lover. Period, 1585. [2 vols.]

The War of Women [1845]. 1895.

Deals with the later phases of the war of the Fronde; the imprisonment of the Prince de Condé and his relatives by Mazarin, the revolt incited at Bordeaux by his wife, and the various cabals and dissensions consequent on these acts, form the historical part; while a romance of love and adventure is interwoven, and several fictitious or semi-fictitious characters are introduced. Period, 1650, the regency of Anne of Austria. [2 vols.]

Memoirs of a Physician [1846]. 1894.

The first of the five *Marie-Antoinette Romances*, which comprise a full account of the court-life and the main events of French history from 1770 to 1793. This was the period of the decadence of the monarchy, and of the reigns of De Pompadour and Du Barry. These memoirs of the famous quack Balsamo, otherwise the Count Cagliostro, are supposed to be based on a memoir that has been shown to have no authenticity. This prince of charlatans made a great stir in several European courts with his supernatural and pseudo-scientific pretensions, his connection with the proscribed freemasons giving him powerful influence, and among his clients were several great people of the French court. [3 vols.]

The Queen's Necklace [1849; *sequel*]. 1894.

It is doubtful whether the whole of this work is Dumas'. The period is 1784-85, the beginning of the ill-fated reign of Louis XVI. The account given of the scandalous affair of the Diamond Necklace is in accordance with the facts that are known, though Balsamo's connection with this intrigue is taken for granted. This is the first of the romances in which Marie Antoinette appears. [2 vols.]

The Chevalier de la Maison-Rouge [1846]. 1895.

Historically this is the fifth and last of the Marie-Antoinette romances, though written earlier than the others; it deals with the last act of the tragedy, the murder by continued ill-treatment of the Dauphin and the execution of the Queen. Many of the characters are fictitious, including the titular hero. It is artistically one of Dumas' inferior works.

Agenor de Mauléon [1846]. 1897.

An epic of the great wars of the 14th century, founded on a story told to Froissart by the redoubtable Bastard de Mauléon; the mediæval chronicler appears in Dumas' romance *in propriâ personâ*. A narrative of action introducing such paladins of romance as Du Guesclin, Chandos, the Black Prince, and such a monster as Pedro the Cruel of Spain. Spain is the stage on which most of the events are played out; date, 1361.

Ange Pitou [1853]. 1894.

Third of the Marie-Antoinette romances. A full picture of Paris and Versailles in 1789; the taking of the Bastille is one of the most dramatic episodes. The characters and their various experiences illustrate the forces which were at work; they include the royal family, the courtiers and ministers, the Revolutionary leaders, members of the National Assembly, and a host of obscure agitators and loyalists. The narrative of the Revolution breaks off with the invasion of Versailles. [2 vols.]

La Comtesse de Charny [1853; *sequel*]. 1894.

In this picture of the Revolution during 1789-94, the author avows that he is writing history and not romance. The flight of the King and Queen to Varennes, the proceedings of the various Assemblies, the march to Paris of the Marseillais, the massacres of the Reign of Terror, the war with Prussia and the battle of Valmy, and finally the execution of Louis XVI., are the principal events of the story. The Count and Countess de Charny, faithful adherents of the royal family, assist at the Varennes incident, and throughout the story display heroic devotion to the lost cause. A legion of historic names appears among the characters. [4 vols.]

Olympe de Clèves [1852]. 1894.

Romance here predominates over history, and the chronology is not always accurate. Deals with the early years of Louis XV. (period, 1727-29), and one of the episodes that have authenticity is the conspiracy of Cardinal Fleury to corrupt the morals of the king. The romantic interest centres in the actress Olympe de Clèves and her lover, a young novice in the Jesuit seminary. The life of the Jesuits and the character of their organisation are fully described. [2 vols.]

The Two Dianas [1846]. 1894.

The period depicted is from 1521-74, the times of Francis I. and his short-lived successor Henri II. Among the historic persons introduced are Catherine de Médicis, Mary of Scotland, and the heads of the Catholic and Huguenot factions. Many of the events are dramatic, *e.g.*, the pathetic encounter of the Huguenot Renaudie with his old bosom friend Pardaillan, and the story of the defence of St. Quentin and the tumult of Amboise. [3 vols.]

The Page of the Duke of Savoy [1855]. 1894.

The period here treated is almost identical with the previous, 1528-80, and many characters reappear, among them the band of adventurers who stormed the old fort of Calais; while the troupe of soldiers of fortune, among whom Procope is the most diverting, are new. The central personage is Philibert, Duke of Savoy. The period dealt with witnessed the abdication of the Emperor Charles V., the accession of Philip II., the struggle for supremacy between the Queen-mother Catherine de Médicis and the Guises, and the growth of the Reformation. [2 vols.]

The Companions of Jehu [1857]. 1895.

May be read as a sequel to *The Whites and the Blues* (1867-68). A romance of the years 1799 and 1800, with innumerable historic incidents interwoven. It deals mainly with the insurrections of royalists in La Vendée and Brittany, and

the exploits of the heroic Georges Cadoudal. In the second volume the heroine's lover, the leader of the royalist Companions of Jehu, is guillotined, partly through the agency of her brother, one of Napoleon's *aides-de-camp*. [2 vols.]

The She-Wolves of Machecoul [1858]; and, The Corsican Brothers. 1895.

The first, also published under the title of *La Vendée*, deals with the Duchess de Berry's attempt to stir up an insurrection in that province in 1832, and has some romantic threads interwoven. The two girls who are nicknamed the "She-Wolves" are among Dumas' most attractive creations, and the story of their love is touching. It is in this book that Dumas has lifted an entire episode from Scott's *Rob Roy*. *The Corsican Brothers* (1844) is a melodramatic tale founded on the idea of occult sympathy existing between twin brothers. [2 vols.]

Black; the Story of a Dog [1868]. 1895.

The hero is a spaniel, and illustrates Dumas' great affection for animals. The period, 1793-1842.

The Whites and the Blues [1867-8]. 1895.

This should be read immediately before *The Companions of Jehu*, as it covers the period 1793-99, between *The Chevalier de la Maison-Rouge* and that romance. Continues the story of the Revolution to the establishment of the Directory and Bonaparte's rise to power. The early portion, *The Prussians on the Rhine*, is founded mainly on the personal experiences of the author's friend Charles Nodier. Then come the great episode of the rising of Thirteenth Vendémiaire, the street fighting that brought Bonaparte to the front, the Directory, and finally the *coup d'état* of Eighteenth Fructidor. The story describes the diverse movements that were taking place, and embraces all kinds of historical characters, with fictitious personages who are thoroughly representative of the times. Appended is a narrative of the luckless expedition to Egypt, under the title *The Eighth Crusade*. [2 vols.]

Monsieur de Chauvelin's Will; and, The Woman with the Velvet Necklace [1868]. 1897.

The first of these short romances depicts the close of Louis XV.'s reign [1774], and is a terrible but accurate picture of royal debauchery and debased Court life. Closes with the dreadful scene of the King's death by smallpox. The Marquis de Chauvelin was one of the companions of Louis' debaucheries. The second story is an episode of the Reign of Terror (1793); and the famous story-teller Hoffmann is the hero. The scene of Madame du Barry's death by the guillotine is historical.

The Black Tulip. 1895.

A love romance with which are interwoven scenes from Dutch history in the years 1672-75, when William the Silent lent himself to the agitation directed against the brothers de Witt, the patriotic defenders of Dutch liberty. The Harlem tulip craze is the theme of some of the episodes. [Trans. Connor, with introd. by R. Garnett, 7/6 Heinemann, 1901.]

[Translated, 60 vols., each with three photogravures, 3/6 net Dent, 1894-7. Most of the works can be had in cheap eds. from 2/- to 6d. Routledge; (New Escutcheon Series), each 75c.; Caldwell, *Boston*, 1896 *sqq.*]

DUMAS, ALEXANDRE, *fils* [1824-97]. The Lady with the Camelias [1848].

The history of a noted courtesan, who conceives a pure passion; founded on a true story, and obviously modelled on *Manon Lescaut*. The subject is treated with as much delicacy as is perhaps possible, where the vices and follies of a great city are to be realistically described. [2/- C. H. Clarke. *Illustrated* by A. Lynch, $3.75 Gebbie, *Phila.*, 1889.]

HUGO, VICTOR [1802-85]. Han of Iceland [1823].

A sensational tale of Iceland, having an allegorical bearing on the circumstances of his life at the time. The love-story is inspired by Hugo's passion for his future wife; the monster Han represents the obstacle to his marriage. A "wild and whirling romance of an impossible Iceland". [2 vols. 5/- net Dent, 1900; trans. by A. L. Alger, 3/6, 2/- Routledge; $1.50 Merrill & Baker, *N. Y.*]

Under Sentence of Death; or, Last Day of a Condemned Criminal [1826-34]. 1900.

Title-story (1829) is a realistic account of the thoughts and sensations of a condemned man about to die; a plea for the abolition of capital punishment. *Told Under Canvas* (*Bug-Jargal*, 1826) is an episode of the negro rebellion against the whites in Hayti early in the 19th century. [With *Claude Gueux*, trans. by Eugenia de B., 2/6 net Dent; $1.50 Merrill & Baker, *N. Y.*]

Claude Gueux [1834]. 1900.

A story founded on fact, though Claude is altered from a scoundrel into a hero. More special pleading against capital punishment (a prisoner in a fit of pardonable passion has killed his gaoler). [*Vide Under Sentence, supra.*]

*Notre Dame de Paris [1831]. 1899.

Afterwards incorporated into a trilogy with *Les Miserables* and *Toilers of the Sea* as representing Religion, one of the great Anankes with which man is at odds. A grandiose romance, the first in which Hugo tried to combine the romance of the Waverley Novels with the epic. Resuscitates mediæval Paris, its Gothic architecture and its people; with much of the fulness that characterises Balzac's *Scenes of Parisian Life*. The rich antiquarian lore, the vivid representation of the life of great crowds, the contrasts of light and shade, the poetry and passion, the very redundance and diffuseness, overpower the imagination. Poor deformed Quasimodo, the humpbacked bellringer, is one of Hugo's finest creations, and Esmeralda is a fascinating type of girlhood. [Trans. by J. C. Beckwith, 4 vols. 10/- net Dent; 3/6 ($1.25), 2/- Ward & Lock; 2/-, 1/- net Routledge. *Illustrated*, 2 vols. 30/- Low ($6 Routledge, *N. Y.*), 1889.]

*Les Miserables [1862]. 1900.

Aims at exhibiting the fabric of civilisation in all its details, and at showing the cruelty of its pressure on the poor, the outcast and the criminal. Jean Valjean, a man of noble character, is by the tyranny of society converted into a criminal. His conscience is awakened by the ministrations of the saintly Bishop Myriel (said to be portrayed from Bishop Miollis of Digne); and Valjean, reformed and prosperous, becomes another apostle of benevolence, only to be doomed again by the law to slavery and shame. The *demi-mondaine* Fantine, another victim of society; her daughter Cosette, one of those whom suffering makes sublime; Marius, an ideal of youth and love; Myriel, the incarnation of Christian charity, form the leading characters of this huge morality, which is in turns realistic and incredible, full of impassioned pleading, imaginative rhapsodies and irrelevant digressions; "rather the chaos of a prose epic than a novel". [Trans. by J. C. Beckwith, W. Walton, Jules Gray and M. E. Jolivet, 10 vols. 25/- net Dent, 1900; by C. E. Wilbur, 2 vols. 7/6 Gibbings, 1894; same trans., 2/-, 1/- Routledge, 1897.]

*Toilers of the Sea [1866].

A prose poem of the sea, representing the eternal struggle between man's will and the elemental powers of Nature. The scenery of Jersey and the neighbouring seas, the life of the mariner, the flora and fauna of the ocean and its isles, the infinite aspects of the ocean in storm and calm, are depicted with eloquence and superabundance of detail. The interest is focussed on Gilliatt's superhuman combat with the waves, out of which he issues triumphant, only to be worsted in the hour of victory by a woman's caprice. Nature is personified as a living

antagonist, the forces of Nature are arrayed as a mighty army, and the battle of the man and the tempest is one of the most tremendous scenes in literature. [Trans. by M. W. Artois, 4 vols. 10/- net Dent, 1900; 2 vols. 7/-, 3/6 ($1.25), 2/- Routledge. *Illustrated*, 2 vols. 25/- ($6) Routledge, 1887.]

By Order of the King; or, the Man Who Laughs [1869]. 1901.

(*L'Homme qui Rit.*) A fantastic and partly burlesque picture of English life and institutions in the Stuart period; a satire on princes, lords and bishops, and on popular servility. The love of the mutilated heir of Clancharlie for the blind Dea, the only one who recognises his beautiful nature, is a tender idyll. Pure sensation and sublimity, grotesque comedy and utter tragedy alternate in this strange work. [4 vols. 10/- net Dent; 2 vols. 7/-, 3/6 ($1.25), 1/- Routledge. *Illustrated*, 2 vols. 25/- ($6) Routledge, 1889.]

Ninety-Three [1872]. 1900.

A similarly imaginative handling of history: the French Revolution. Conceives that vast movement as an inexorable, superhuman force, destroying indiscriminately friends and foes. The theatre of action is the forests of La Vendée in 1793, and the characters drawn are shadowy and ideal, Royalists and Republicans engaged in a war of giants. The three children of the old marquis are the most human of the characters, three winsome little creatures, playing and prattling in the doomed castle, unconscious of the death that lurks without. Here again splendid and tragic scenes alternate with melodrama and sheer impossibility. [Trans. by Jules Gray, 2 vols. 5/- net Dent; 3/6 ($1.25), 2/-, 1/- Routledge. *Illustrated*, 2 vols. 25/- ($6) Routledge, 1889.]

Bug-Jargal. 1900.

[(See also above). Trans. by Eugenia de B., 2/6 net Dent.]

Merimée, Prosper [1803-70]. Chronicle of the Reign of Charles IX. [1829]. 1889.

An historical romance on the period of Charles IX. and the Eve of St. Bartholomew (1550-74). Here Merimée draws on his rich stores of historical and antiquarian knowledge, presenting an animated picture of the life of the epoch. The hero is a Huguenot, an engaging figure, typical of his age; and the characters are nearly all fictitious, for Merimée's art was not directed to portraying historical people or relating actual events. [Trans. by Geo. Saintsbury, 2 vols., *o.p.*, 35/- Nimmo ($7.50 Cassell, *N.Y.*); same tr., 50c. Sergel, *Chicago*, 1891.]

*Colomba [1840]. 1853.

A little drama of Corsican life, in which is incarnated the sense of beauty and strangeness that belongs to this land, where assassination is still a recognised means of settling differences. Colomba is a young Corsican in whom the vendetta spirit is incarnate, while her brother, who ought to avenge his father's death, is Parisianised and emancipated from ancestral barbarism. The touches of local colour, the outlined under-characters, the romantic scenery combine into a fine artistic whole. [Trans. by Scoble, *o.p.*, Bentley; by Sherman, $1 Crowell, *N.Y.*, 1897; by Cameron, 60c. Holt, *N.Y.*, 1894.]

*Carmen. 1845.

A tale well known to people who have not heard of Merimée, from Bizet's opera, which is founded on it. Very brief; the story of a gipsy heroine, in whose nature are concentrated the primitive instincts of the savage, chief among them a passion for freedom. The tale is pure romance, the method realistic, and it is a masterpiece. The cities and scenery of Spain add to its picturesque qualities. [Trans.: 1/- (40c.) Routledge; by Garrett, 5/- net Dent ($2 Little & Brown, *Boston*), 1896. *Illustrated* by Arcos, 10/6 (hf. mor. $5) Routledge, 1887.]

MURGER, HENRI [1822-61]. *Bohemians of the Latin Quarter [1848]. 1895.

(*Scènes de la Vie de Bohème.*) Scenes of life among the struggling authors, students and grisettes who were the associates of Murger's early days, all depicted with a genial humour and delight in good fellowship. Doubtless, most of the anecdotes and most of the happy band of comrades are historical; we know, indeed, that the scene at the hospital is true. The love episodes are related with tenderness, and the two grisettes Mimi and Musette are both touching figures. [Trans. Ellen Marriage and John Selwyn, 3/6 Richards, 1901; 3/6 Gibbings; 3/6 Downey, 1895; 50c. Gould Pub. House, *N.Y.*, 1891.]

MUSSET, ALFRED DE [1810-57]. Confession of a Child of the Century [1835]. 1892.

Not exactly autobiography, but unquestionably an embodiment of Musset's own experience. The hero has early in life been led into a course of debauchery from which his father's death arouses him, and he falls in love. Libertinism has made him a sceptic, incapable of a pure attachment; his love degenerates into fits of passion and jealousy, which beckon him on to murder and suicide. Finding happiness out of his reach, he bids his mistress farewell. [Trans. by K. Warren, $1.25 Sergel, *Chicago.*]

"SAND, GEORGE" [Armandine Lucile Aurore Dupin, "Baronne" Dudevant; 1804-76]. Indiana [1832]. 1850.

Autobiographical in the sense that it is the sincere expression of her habitual feelings and ideas, particularly on love and marriage, her emotion sometimes finding expression in lyrical outbursts. Indiana is a girl in a southern slave-owning island, whose loving nature and yearning for sympathy are outraged by a worldly marriage. [$1, 75c. Peterson, *Phila.*]

Lélia [1833].

Chiefly interesting as the expression of the author's moods at a period of doubt and despondency. It is half a story of real life, half an allegory, in which the characters represent certain moral and social tendencies. The style is semi-lyrical, rising at times into flights of poetry. "This poem," says an appreciative critic, "so strange, incoherent, magnificent and absurd." As the aggressive expression of the authoress's early doubts it aroused keen hostility.

Jacques [1834]. 1847.

The situation is that a husband, believing his wife to be in love with another man, sacrifices himself by a suicide that appears accidental. The object is to present an ideal of manly love, that is willing to die, if so it can save the loved one from guilt and shame. [*o.p.*, Harper, *N.Y.*]

*Mauprat [1837].

A story of provincial aristocracy in the latter half of the 18th century. A refined girl married to a boorish cousin, sets herself the task of civilising him, and succeeds in making him an estimable man by drawing out his better feelings. The situation is handled in a forcible manner, and the book is full of ideas on life. [With introd. by Mrs. Craigie, 7/6 Heinemann, 1902; 2/- Weldon; trans. by H. E. Miller, $1, 50c. Laird, *Chicago;* by Vaughan, $1.50, 50c. Roberts, *Boston.*]

The Last Aldini [1838].

The hero Nello, a gondolier, wins the love of a countess, but sacrifices his love to her worldly welfare; and when he has achieved success as an opera singer, he fascinates her daughter, and once more retires magnanimously. [50c. Peterson, *Phila.*; 10c. Munro, *N.Y.*]

The Master Mosaic Workers [1838]. 1895.

A picture of 16th century Venetian life in the palmy days of the Republic, the interest centring in the two master mosaists and their work. [Trans. by C. C. Johnston, 3/- net Dent ($1.25 Little & Brown, *Boston*); same tr. (Temple Classic for Young People), 1/6 net Dent.]

The Companion of the Tour of France [1841].

The first of her humanitarian and socialist novels. The hero is an artisan, an ideal man of the people, devoting himself to the amelioration of his fellows; the title refers to his membership of a trades-union. The book is also a novel of passion, the hero's pure love being contrasted with the sensual passion of a lower nature.

*Consuelo [1842]. 1847.

The Countess of Rudolstadt [1843; *sequel*]. 1851.

Opens in Venice, where the heroine is introduced as a child of the streets, yet a girl of noble heart, chaste instincts, and great artistic powers. Her career borders on the marvellous; loving and beloved by a young Count, she weds him, only to be divorced by death, a wife only in name. Next we find her at the Court of Frederick II., and then involved in a series of adventures; mysteries, fantastic journeys, imprisonments, abduction, escapes, follow each other with startling rapidity; the book closes with an allegorical vision of humanitarian theosophy. [(1) 2/- Weldon; trans. by Fayette Robinson, $1.50, 75c. Peterson, *Phila.* (2/- W. Scott); (2) 2/- Weldon; tr. F. Robinson, $1.50, 75c. Peterson, *Phila.* (2/- W. Scott); 2 vols. $2.50 Dodd & Mead, *N.Y.*]

The Miller of Angibault [1845]. 1878.

A socialist romance; a democratic artisan and a rich baroness love each other, but the devotee of social equality will not marry the woman he loves because she is rich; then misfortune overtakes the baroness, and she welcomes that which will remove the obstacle to their union. [2/- Weldon; trans. by Dewey, $1.50, 50c. Roberts, *Boston.*]

*The Devil's Pool [1846]. 1895.

The first of the Berrichon idylls, a series of quiet, harmonious pictures of nature and of country life that form intervals of repose between her tales of passion and her political and psychological novels. This is the simplest and freshest of all; merely the narrative of a rustic courtship, with four characters, a young farmer, an innocent little shepherdess, a child, and a mare. [Trans. by J. M. Sedgwick, 3/- net Dent ($1.25 Little & Brown, *Boston*).]

The Sin of M. Antoine [1846].

Another doctrinaire novel, marriage and divorce being the theme. A magnanimous husband has liberated the wife, who loves another man. The novel takes up the situation years after, and brings about, by the means of an innocent girl, the daughter of the latter, a reconciliation and friendship between the first and the second husbands. [$1, 75c. Peterson, *Phila.*; trans. by Vaughan, $1.50, 50c. Roberts, *Boston.*]

Little Fadette [1848]. 1895.

A pastoral of country life in Berri, portraying the nature of the peasant, the friendships of children, the growth of love in a young girl's heart, and the transforming influence on her character. [Trans. by J. M. Sedgwick, 3/- net Dent ($1.25 Little & Brown, *Boston*).]

Francis the Waif [1848]. 1895.

Third of the Berrichon idylls, staged as a pastoral comedy in 1849. The story is simple enough; the friendship of Francis and the good Madelon growing

into a sweeter affection. [Trans. by J. M. Sedgwick, 3/- net Dent ($1.25 Little & Brown, *Boston*); by C. Sankey, 1/6 Longman. *Illustrated* by Eugène Burnand, trans. by G. Masson, *o.p.* ($5) Routledge.]

The Snow Man [1859].

A romance of Swedish life in the 18th century, with descriptive passages of sport, hunting and winter scenery. Opens with a great entertainment in the castle of a powerful baron, where a player of marionettes makes his appearance. He is the rightful heir of the barony, and here is the key to the plot. [Trans. by Vaughan, $1.50, 50c. Roberts, *Boston.*]

Sandeau, Leonard Sylvain Jules [1811-83]. Catherine [1845].

Catherine, "the little virgin," is the daughter of a poor curé in a sequestered village, whose modesty and virtues call to mind the Vicar of Wakefield. She is loved by a homely farmer and by a young viscount. The latter is weak and vacillating, and his friends oppose the match, so Catherine, though she loves him, renounces him and marries the countryman. But her husband's magnanimity is even greater than hers, for, believing his wife to be heart-sick, he goes away, leaving her in affluence, and comes back only when he has won her affection. [Trans. by J. H. Irving, $1.25 Cupples, *Boston.*]

Madeleine [1848].

Madeleine's cousin is a young *roué*, whom despair and remorse are driving to suicide when Madeline undertakes his reform. [25c. Peterson, *Phila.*]

The House of Penarvan [1858].

The heroine is a beautiful patrician, excessively proud of her ancient house, of which she writes a history. Urged by pride of race rather than love, she marries the only other representative of the family, sacrifices him to the reactionary attempts of the Chouans, casts off her daughter for marrying a bourgeois, and is at length won back to human kindness by her grandchild. A quiet delineation of the life of the old noblesse. [10c. Munro, *N.Y.*]

Seagull Rock [1871].

[Trans. by Robert Black, 2/- Low; $1.25, 50c. Scribner, *N.Y.*]

"Stendhal": *v.* Beyle, Marie H.

Sue, Marie Joseph Eugène [1804-59]. The Mysteries of Paris [1842]. 1845.

A melodrama representing the underworld of Paris, the slaves of poverty and vice, swindlers, robbers, murderers. A German prince whose object in life is to succour the unfortunate, remedy iniquities and avenge guilt, is the central figure of the plot. His courage and physique bring him safely through scores of perilous encounters in his investigations amongst the haunts of crime, and he meets with a crowd of ruffians and outlaws, some such as "The Schoolmaster" and his partner "La Chouette," among the most hideous creations of fiction. In this tragic company he finds a poor, abandoned girl, whom he discovers to be his kidnapped child. [3/6, 2/- (50c.), 1/- Routledge; $1.50 Worthington, *N.Y.*; 2 vols. in 1, $1 Allison, *N.Y.*]

The Wandering Jew [1845]. 1845.

A second romance characterised by the same mixture of realism and sensation, powerful in its command of terror. The theme is semi-supernatural. [3/6 ($1), 2/- (50c.), 1/- Routledge; 2 vols. $3 Crowell, *N.Y.*; $1.50 Worthington, *N.Y. Illustrated* by Ferdinandus, 3 vols. 37/6 ($10) Routledge; (Dagobert ed.), 3 vols. $6 Caldwell, *Boston*, 1899.]

VIGNY, ALFRED VICTOR, *Comte de* [1797-1863]. Cinq-Mars [1826].

An attempt in the style of Sir Walter Scott. The subject is a conspiracy against Cardinal Richelieu in the reign of Louis XIII. Cinq-Mars was the leader, and the King's brother, with many of the nobility, was engaged in it. The story ends with the execution of the hero. Aims at historical accuracy, and footnotes corroborate the narrative. [2/-, 1/- Routledge. *Illustrated* with etchings, trans. by Wm. Hazlitt (1847), 2 vols. 30/- Low ($6 net Little & Brown, *Boston*), 1890.]

VII. NINETEENTH CENTURY—THIRD QUARTER, 1850-1875.

ABOUT, EDMOND FRANÇOIS VALENTIN [1825-85]. Tolla [1855].

A summary of the problems of modern Italy, and a satire on the proud and poverty-stricken nobility. The gist of the story is said to be true. The domestic life of the decayed patricians in their gloomy palaces, the picturesque life of the humbler classes, the beautiful scenes of nature and art, are depicted with truth and sympathy. [10c. Munro, *N.Y.*]

*The King of the Mountains [c. 1857]. 1899.

A satire on the disorders of modern Greece in the middle of the century. The King of the Mountains is a powerful brigand, who captures a young German botanist and a consequential English lady and her daughter. The life and character of the brigands is very fully depicted. [Trans. by Richard Davie, 1/6 net Heinemann; by Mrs. Kingsbury, $1 Rand & McNally, *Chicago*, 1897.]

Trente et Quarante [1860]. 1899.

A farcical plot, turning on an Italian exile's love for a girl, whose father, a captain in the Grand Army, frowns on the match. A critical incident is the captain's unintentional exploit of breaking the bank at Baden—hence the title. The captain is a comic sketch of the vulgar Frenchman abroad. [Trans. by Lord Newton, 3/6 Arnold.]

Madelon [1863].

The heroine is a courtesan, whose ambition and adroitness are unlimited. She ruins a number of wealthy victims, marries an elderly millionaire, and puts in practice a series of big schemes for making money, which result in the bankruptcy of a town; and in the last chapter finds herself in a position to ruin a German principality. A satire on the corrupt institutions and unhealthy society of France under Louis Philippe; though the book treats of vicious things, it does not seek to condone vice. [*o.p.*]

The Fellah [1869]. 1870.

A tale of modern Egyptian life. [Trans. by Sir Roberts Randall, 2/- Chatto (10c. Munro, *N.Y.*).]

Story of an Honest Man.

[3/- Low; 50c. Appleton.]

BUNGENER, LOUIS FÉLIX [1814-74]. The Preacher and the King; or, Bourdaloue in the Court of Louis XIV.

A religious story of Louis XIV.'s reign (1642-1715), written by a Protestant to support his party. [$1.50 Lothrop, *Boston.*]

CHERBULIEZ, VICTOR [1828-99]. Count Kostia [1863]. 1873.

Has a melodramatic plot and a heroine, who up to a certain stage masquerades as a boy, and fraternises with the young man who is to be her lover. Her father, the Count Kostia, is a moody and tyrannical Russian living in a castle on the Rhine. How his doubts as to the legitimacy of his daughter are set at rest, and how the love affair is to end happily, are the business of the novel. [Trans. by Ashley, $1.25 Holt, *N.Y.*; 25c. Munro, *N.Y.*]

*The Romance of an Honest Woman [1866]. 1874.

The heroine, a high-spirited woman, is married to a coxcomb, and rebels against his assumed superiority of sex. While he flirts with another woman, she plays the same game with such adroitness that at length he is brought to reason. The character of the heroine, brought up in seclusion, her honesty and dignity, and her intellectual keenness, tempered by extreme ignorance of the world, make an interesting study. The charms of country life in Dauphiné are the burden of many descriptive pages. [$1.50 Gill, *Boston.*]

Prosper Randoce [1868]. 1874.

Prosper Randoce is a typical modern character, a *littérateur*, and a man of cold disposition, who is for ever simulating deep emotion and enthusiasm. As a contrast, a man of exactly opposite disposition is presented, a confirmed sceptic, amiable and kind-hearted. [Trans. by C. Benson, $1.25 Holt, *N.Y.*]

Miss Rovel. 1875.

An international novel with Geneva for scene. The heroine, an untamed English girl, becomes intimately acquainted with a retiring scholar, who, having been disappointed in love, is a confirmed misogynist. The novelist brings about a match, and presents some piquant situations. English eccentricities are rather severely handled. [Trans. by Shaw, $1.25, 50c. Estes, *Boston.*]

Joseph Nourel's Revenge [1872]. 1874.

The heroine, Marguerite, appears at the beginning of the novel as the joy of her parents' household at Geneva, and in the troubles of her married life and in the tragic closing scene bears herself courageously and with abnegation of self. The catastrophe of the story is where Marguerite, wronged by her husband, calls on her socialist lover to stab her and afterwards himself. [Trans. by West, $1.25 Holt, *N.Y.*; 25c. Munro, *N.Y.*]

*The Blue-Eyed Meta Holdenis [1873]. 1881.

Full of varied matter and complicated interests. Meta is a fascinating adventuress, yet so impulsive that she fails, through sheer imprudence, to secure either of her lovers. Next to Meta, Touy the painter stands out conspicuous. He too is a mixture of impulsiveness and worldly wisdom, and the tale of his two love-affairs with the German siren is a good example of Cherbuliez' art in developing his plots out of the natural play of character. [1/- Vizetelly; 25c. Appleton, *N.Y.*]

Samuel Brohl and Partner [1877]. 1880.

Has a bizarre plot, full of unexpected situations. Brohl is a German Jew, a clever and unscrupulous rascal, who, with amazing success, personates a deceased Polish count, and nearly manages to carry off an heiress. [1/- Vizetelly; $1 Dodd & Mead, *N.Y.*; 50c. Appleton, *N.Y.*]

Jean Têterol's Idea [1878]. 1878.

A peasant, offended by a haughty baron, goes away and makes a colossal fortune, and, finding his enemy dead on returning to his native village, manages by financial plotting to get the son into his power. The price of release is that

the baron's daughter shall marry the parvenu's son, but the latter revolts from such a bargain, and, flinging over his father's authority, goes off to earn his own living. The eventual result of this magnanimous course of action is a love-match. [$1, 60c. Appleton, *N.Y.*]

The Tutor's Secret. 1893.

(*Le Secret du Précepteur.*) A scholarly young tutor, preceptor to an attractive pair of girls, and handicapped as a lover by his position, tells his own tale. The termination is not a prosperous one for him. [Trans. by R. Derecheff, 6/- Arnold (50c. Appleton, *N.Y.*).]

CRAVEN, *Mrs.* AUGUSTUS [Pauline, *née* de la Ferronays]. *Fleurange. 1872.

A cosmopolitan novel, showing wide knowledge of the world, and comprising scenes of domestic life in Germany, of conventual and aristocratic life in Italy, and of the Court of St. Petersburg, where the writer's father was ambassador. Amongst the characters the strong and womanly heroine stands out as a conception worthy of the best traditions of the old French nobility. [2 vols., *o.p.*, 21/- Smith & Elder; 25c. Munro, *N.Y.*]

ERCKMANN, ÉMILE [1822-99], and ALEXANDRE CHATRIAN [1826-90]. *Madame Thérèse; or, the Volunteers of '92 [1863]. 1868.

The scene is laid in a quiet hamlet near Strasburg in 1792; the hero a country doctor. Madame Thérèse is a *rivandière* whom the doctor rescues from among the wounded in a skirmish, and nursing her falls in love. The Republic before the advent of Bonaparte, in its fervour of liberty, is delineated through the simple understandings of the peasants, in their talks and domestic anxieties, while the great military movements sweep irresistibly over their village.

*The Conscript [1864]. 1865.

A story of the French campaigns of 1812-13, written to expose the wickedness of war. The conscript is an unfortunate peasant, half an invalid, whose prospects in life and love affairs are spoiled by the call to arms. At Phalsbourg he witnesses the passage of the *Grande Armée*, and then is engaged in the campaigns that culminate at Leipzig. The tale is put into the mouth of a peasant, and is characterised by quaintness and simplicity.

Waterloo [1865; *sequel*]. 1865.

Though a sequel to *The Conscript*, in point of historical sequence *The Blockade* intervenes. All three are peasant stories, and are made to read like narratives of individual experience.

*The Blockade of Phalsbourg [1867]. 1869.

Subject, the invasion of France by the Allies, in the course of which the town of Phalsbourg, in the Vosges, was besieged. The hero is an old Jew, who lays in a supply of wine with a view to profiting by the scarcity; the possible fate of this wine occasions great suspense. During the siege, which comes to an end with Napoleon's abdication, the old huckster and his family drive a thriving trade. The tale is full of human interest, and there is much play of comic eccentricity among the trade bands (such incidents as employer being disciplined by employee causing diversion), while the Jew's moralisings on war are full of humour.

The Story of a Peasant [1868-70].

The States-General, 1789; *The Country in Danger*, 1792; *Year One of the Republic*, 1793; and *Citizen Bonaparte*, 1794-1815. A continuous story of the Revolutionary period, written from the point of view of a peasant. In the first volume, a picture is given of pre-revolutionary days, showing the hardships endured by the peasantry under the monarchy, then comes the awakening of the peasants to their rights as citizens, and the great episodes of the Revolution and the wars. A domestic story is interwoven with the historical narrative. [4 vols.]

*A Man of the People [1866]. 1871.

The story of a peasant who took part in the Revolution of 1848, told by himself, with comments on the men and politics of the time. His early days as a journeyman in Saverne, and his coming up to the capital give occasion for descriptions of country life and pictures of street life in Paris. [*o.p.*, 2 vols., Bentley.]

The Story of the Plébiscite [1872]. 1872.

The political condition of France just before the *débâcle* of 1870-71, the unreadiness of the military authorities and the rottenness of the imperial *régime*, as they appeared to an intelligent tradesman. Life in a Vosges village, the local incidents of the war, and the troubles of the country people, are vividly depicted. [3/6, 2/- Smith & Elder; $1.25 Scribner, *N.Y.*]

The Brothers Rantzau [1873]. 1874.

Two brothers, in a little village of the Vosges, quarrel over an inheritance, and carry the feud to bitter extremes. In the course of years their two children fall in love with one another and marry, yet their hatred is never relaxed. Told by a schoolmaster, a self-taught naturalist, who has a knack for describing landscapes, as well as human nature. The book is a plea for national education. [2/6 Low.]

Friend Fritz [1864]. 1877.

A story of Alsatian village life, with little incident and much portraiture of rural life and character. The story is about an old bachelor who marries a little country maiden; and his friends, dependents and boon-companions are all sketched. [Each 1/6, 1/-, $1 Ward & Lock: unless otherwise specified.]

FEUILLET, OCTAVE [1812-90]. *The Little Countess [1856]. 1881.

A story with a pathetic *dénouement;* a man of letters and a gay young countess are drawn towards each other by genuine love, in spite of first impressions; but prejudice causes misunderstanding, and the issue is tragic. Feuillet is the novelist of aristocratic society in France. [*o.p.*, 1/- Vizetelly.]

*Romance of a Poor Young Man [1858]. 1890.

The poor young man is a marquis who has been left penniless by a spendthrift father, and has to become a land steward in order to earn his living, or else adopt methods that he does not approve. His work leads to a romance which has many ups and downs, but leaves him married to the girl he loves. It furnishes an idealised portraiture of the ancient nobility. [1/6 Hutchinson; 25c. Street, *N.Y.*; 10c. Munro, *N.Y. Illustrated* by Mouchot, 21/- ($7.50) Routledge, 1888.]

A Marriage in High Life [1875]. 1886.

The parties to this marriage fail to agree; the wife is drawn into the fast life of Parisian society, and the husband consents to let her go her own way; a friend intervenes and saves her. Characteristic of the author's belief in women's weakness under temptation. [*o.p.*, 2/6 Maxwell; trans. by C. Logan, $1.50, 75c. Porter & Coates, *Phila.*]

Aliette. 1886.

(*La Morte.*) A story told in letters by a bereaved husband. The chief characters are two refined individuals. A man of culture, but an unbeliever, weds the daughter of a pious family after considerable opposition. This girl has one ambition—to convert her husband. Another woman, an agnostic, falls in love with him. The wife dies, the husband marries this woman, and then learns that she had poisoned his wife. The inner life of the man, and his terrible awakening, are traced with skill. [Trans. by Simpson, 1/- (35c.) Warne; by J. H. Hager, 50c. Appleton, *N.Y.*, 1886.]

An Artist's Honour. 1891.

Tragedy resulting from a *mariage de convenance*—the revolt of the wife and the self-sacrifice of the husband. [75c.; 50c. Cassell, *N.Y.*]

FEYDEAU, ERNEST-AIMÉ [1821-73]. The Secret of Happiness [1864]. 1867.

The secret is that to do good is the destiny of man. A moralising French count, with his wife and family, disgusted with European society, go to Algeria, and lead a useful and natural life among the Arabs, whose primitive virtues point the satire against civilisation. [*o.p.*, Edmonston & Douglas, *Edinb.*]

FLAUBERT, GUSTAVE [1821-80]. *Madame Bovary [1857]. 1893.

An account of the moral degradation and punishment of a weak woman. Filled with sentimental ideas about life, she marries a stupid but good-hearted doctor, and soon finds herself bored by the dulness of their rustic existence. She takes a lover, and after him a second, and ruins her husband by her extravagance, then poisons herself, the husband discovering her infidelity and dying broken-hearted. The passionless candour of the narrative, the patient rendering of the squalor and narrowness of provincial life and of its effect on the woman's mind, make this one of the most important works in the history of naturalism. In spite of the author's cold neutrality, the moral is obvious. [Trans. by Eleanor Marx Aveling, 3/6 Gibbings (50c. Laird, *Chicago;* by Sterling, 25c. Peterson, *Phila.*]

Salammbô [1862].

The realistic methods of *Madame Bovary* are applied here to the reconstruction of the life of an early age; but the sensational nature of the subject makes this a very different book. Salammbô is a Carthaginian princess, the sister of Hannibal; and the history of the imperial city of Africa in its death struggle with the revolted mercenaries involves a succession of gorgeous and appalling scenes. Episodes of riot and torture, the horrid ceremonial of the worship of Moloch, the barbarous personality of the various leaders, are brought before the eye with tremendous vividness. All the details that could be ascertained as to the life of the age are worked into the tale, and the artist's imagination completes the picture. [Trans. by Chartres, 3/6 Gibbings (50c. Sergel, *Chicago;* by Sheldon, $1.50 (1/-) Sheldon.]

The Sentimental Education. 1898.

A long and elaborate novel that is a kind of encyclopædia of manners and morals in mid-19th century Paris. The hero is a good-natured, aimless young man whose life is a failure, and most of the other characters also are examples of the failure to achieve happiness. With his fidelity to the dry facts of life, and with keen observation of the springs of action, the novelist passes in review this world of foolish mortals, and shows the nothingness in which such a life must end. There is little in the nature of plot or story. [Trans. by D. F. Hanningan, 2 vols. 12/- net Nichols.]

*The Temptation of St. Anthony. 1896.

Imagines the temptation as a wonderful vision that passes before the eyes of the anchorite in his desert hut. Wealth and luxury are offered to him in the most alluring manner; he is transported to the imperial court, and takes on the personality of famous kings; the pagan gods pass in procession before him, while the tempter satirises Christianity; philosophers, heretics, magicians appear and argue to corrupt his faith, and the devil reveals to him all the mysteries of the world. [Trans. by D. F. Hanningan, 6/- net Nichols.]

GAUTIER, THÉOPHILE [1811-72]. Mademoiselle de Maupin [1835]. 1893.

Rich in psychological analysis of the sensuous side of love, but monotonous in its frequent repetition of erotic scenes. The best known of the author's novels of this kind. [3/6 Gibbings; with 19 etchings, 2 vols. 63/- net Walpole Press, 1899; 50c. Sergel, *Phila.*]

The Romance of a Mummy [1858].

(*Le Roman de la Momie.*) An embodiment of the results of archæological research in Egypt, depicting the age of the plagues and of the flight of Israel through the Red Sea, with copious details as to manners, customs and buildings. [2/6 Blackett; $1.25 Lippincott, *Phila.*]

*Captain Fracasse [1863]. 1897.

(*Le Capitaine Fracasse.*) A reconstruction of life and manners in the time of Louis XIII. (1610-43), representing the dress, customs and castles of the nobility, the streets of Poitiers, Paris and other cities. The plot deals with the adventures of a ruined baron, who joins a troupe of strolling players, taking the chief *rôle* in the piece entitled *The Rhodomontades of Captain Fracasse.* The soubrette of the band is a girl of mysterious origin, whom he loves and has to fight for with other admirers, chief among them a young duke. Scenes of combat with bravos, abductions, and the storming of a castle, etc., result. The opening chapters depicting the baron's Chateau of Misery are a celebrated example of descriptive art. [Trans. by E. M. Bean, 5/- Duckworth ($1.25 Page, *Boston*). Trans. by same, with etchings by Delort, 2 vols. 21/- net Macqueen, 1901.]

Souvestre, Émile [1806-54]. The Attic Philosopher [1851]. 1883.

(*Un Philosophe sous les Toits.*) The reminiscences and meditations of a humble Parisian philosopher, who prefers poverty and contentment to money and anxiety, lowly friends to wealthy kinsfolk, and finds his happiness in doing little acts of kindness. [1/6 Longman; $1.50 Appleton, *N.Y.*; 25c. Sergel, *Chicago.*]

VIII. FROM 1875 TO THE PRESENT DAY.

Bazin, René. A Blot of Ink. 1892.

A pretty sentimental comedy, in which antipathy between town and country people is brought out effectively. A student upsets ink over the manuscript of a professor who is reading in the Bibliothèque Nationale, and incurs his displeasure. This incident causes various complications when the student falls in love with the professor's daughter. [Trans. by "Q." (A. T. Quiller-Couch) and P. Francke, 3/6 (50c.) Cassell.]

Autumn Glory; or, the Toilers in the Field. 1898.

A romance of peasant life in La Vendée, full of delicate feeling, realistic in manner, but healthy.

Beaurepaire, Guernay de ["Jules de Glouvet"]. The Woodman. 1893.

This story of Jean Renaud the poacher is to be regarded as the protest of a member of the Idealist school of French fiction against the prevailing Naturalism. [Trans. by Mrs. John Simpson, $1 Harper, *N.Y.*, 1892.]

Bourget, Paul [b. 1852]. A Love Crime. 1887.

Dissects the minds of two people engaged in a guilty *liaison;* the man a careless libertine, who sees nothing in the intrigue but a pleasant adventure; the woman, a passionate creature, who looks on it as the very object of her existence. Her punishment is the discovery of her lover's real character, his comes from the poisoning influence of his own egotism. [3/6 Gibbings.]

André Cornélis [1887]. 1889.

The psychological history of a man who sets himself to discover the murderer of his father when the detectives have utterly failed, and who perseveres in spite of opposition from his relatives and the conviction that success will bring misery on his best and dearest. [Trans. by Mrs. Cashel Hoey, *o.p.*, pub. 3/6 Blackett.]

*Pastels of Men. 1891-2.

The novelette entitled *A Saint* may be taken as a specimen of these studies of character and motive. A literary man, filled with ambition, but mercenary, outrages the hospitality of an Italian ecclesiastic by a mean theft. The priest, a saintly old man, and guardian in a deserted monastery, heaps coals of fire on the head of the youth by presenting him with the coins he had taken, and, so to speak, saves his soul. These sketches, in manner and method, remind one constantly of Bourget's model, Henry James. [Trans. by Katherine P. Wormeley, 2 parts in 1, $1.50 Little & Brown, *Boston*, 1899.]

The Disciple [1889]. 1898.

An example of psychological analysis in fiction; worked out with as much scientific accuracy as if the author were describing an elaborate experiment. Traces the fatal effect of a great philosopher's abstract doctrines on the mind of an egoistic disciple. Meant as a warning to the youth of France of the evils to be feared from sceptical philosophies that may dissolve the bases of morals, and possibly as an antidote to some of his own works. A bad translation. [50c. Neely, *N.Y.*; 6/- Unwin.]

Was it Love? [1890]. 1891.

(*Un Cœur de Femme.*) A study of manners and conduct, in which keen psychological analysis alternates with a rather complacent delineation of the refinements of modern luxury. The philosophical theme is the duality of the feminine nature. This translation is largely expurgated. [Trans. by C. Curwen, $1.25 Worthington, *N.Y.*]

A Tragic Idyll. 1896.

A picture of the demi-monde at Cannes; the heroine "a neurasthenic lady in search of passion through divers essays of dreamy fancies". The main situation is that of two friends in love with one woman. Bourget paints only the wealthy pleasure-seeking classes of French society, and he dwells with delight on all the apparatus of luxury, furniture, works of art, etc. [Trans. by Wm. Marchant, $1.50 Scribner, *N.Y.* (6/- Downey).]

Some Portraits of Women. 1898.

(*Voyageuses.*) Six studies and sketches made in various parts of the world; essays in psychological analysis. M. Bourget takes his subjects from the section of society in which luxury and the quest for pleasure are the paramount forces. [Trans. by Wm. Marchant, $1.50 Scribner, *N.Y.* (6/- Downey).]

Domestic Dramas. 1900.

Three studies in the psychology of modern life: *The Day of Reckoning* is the story of two parents who appropriate trust-money in order to give their only son a suitable education. As always, the author shows the hidden working of emotion and motive. [Trans. by W. Marchant, $1.50 Scribner, *N.Y.*; 6/- Downey.]

"COMBE, T." [Mdlle. Adèle Huguenin]. Jonquille; or, the Swiss Smuggler. 1891.

Jonquille, an Amazonian maiden in a village of the Jura, is the queen of a band of smugglers. A young watchmaker, longing for freedom and release from sedentary toil, marries her and joins the band; but the new activities do not satisfy him; he would fain go to the colonies, while his marriage restrains him. [Trans. by Beatrix L. Tollemache, 6/- Percival.]

COPPÉE, FRANÇOIS [b. 1842]. Henriette; or, a Corsican Mother. 1889.

A story of young love, which teaches that a true and unselfish passion, though humble, is stronger than a mother's devotion. [Trans. by E. Wakefield, $1.25, 75c. Worthington, *N.Y.*]

Ten Tales. 1891.

[Trans. by W. Learned, 5/-, $1.25 Harper.]

DAUDET, ALPHONSE [1840-97]. * Little Good-for-Nothing [1866]. 1885.

(*Le Petit Chose.*) One of Daudet's simple stories. The diminutive hero, a combination of weaknesses and strength of will meets with slights and persecution as *pion* (usher) in a huge college, and his life in Paris is still more touching; the hard struggle with poverty, the yielding to temptation, and rescue by a devoted brother, embody reminiscences of the author's early life. There are some humorous episodes, which, with certain of the characters, show better than any other of his works Dickens' influence on him. [Trans. by M. N. Sherwood, 20c. Munro, *N.Y.*]

Letters from My Mill [1869]. 1880.

(*Lettres de mon Moulin.*) Seventeen tales or descriptive essays written in his ruined mill on the Rhone, in the heart of Provence. Delicate renderings of Provençal things, interpreting the brightness and gaiety of the native temperament with affectionate sympathy, and satirising its foibles with humour. The range is wide, from old legends to pictures of modern life, from the *Pope's Mule*, a sketch of mediæval life, to *The Stars*, a meditative idyll of pastoral life. The outdoor aspects of the region, the hills and rocks and woods, are sketched in exquisite vignettes. [Trans. by Mary Corey, 2/- Paul; by Potter, with coloured illustrations, $4 Dodd & Mead, *N.Y.*]

Robert Helmont; the Diary of a Recluse [1871]. 1896.

(*Robert Helmont.*) Journal of a non-combatant during the siege of Paris and the German occupation. Characteristic sketches, vividly depicting the sufferings and the emotions awakened in a sensitive mind by actual war. [Trans. by L. Ensor, 2/6 net Dent ($1 Macmillan, *N.Y.*); 3/6 Routledge.]

*Tartarin of Tarascon, Traveller, "Turk" and Lion-Hunter [1872]. 1896.

(*Tartarin de Tarascon.*) An extravaganza, satirising in a genial manner Daudet's compatriots. Tartarin is a new figure in literature, a caricature of the imaginative and unveracious "Man of the South," and his incorrigible *penchant* for exaggeration and bragging. Tartarin goes on an expedition to Algeria to prove his reputation, and meets with a series of adventures as absurd as those of Don Quixote. [2/6 net Dent ($1 Macmillan, *N.Y.*).]

Tartarin on the Alps [1885]. 1896.

(*Tartarin des Alpes.*) With the same object—to make his glory more stable—Daudet's mock-hero undertakes the conquest of the Alps, being encouraged by the belief that the notorious dangers are merely inventions to enhance the credit of the successful climber. Much ludicrous incident results, especially when the lion-hunter and his comrade are brought face to face, as they think, with death. There is also good-humoured satire directed at mountaineering enthusiasts, and a mock-romance is inserted, out of which Tartarin emerges very absurdly. [Trans. by H. Fritt, 2/6 net Dent ($1 Macmillan, *N.Y.*).]

Port Tarascon [1890]. 1890.

(*Port-Tarascon.*) The last great enterprise of Tartarin, which is to lead a company of his fellow-citizens to found a Utopian colony in the South Seas. [Trans. by Hy. James, 3/6 Low ($2.50 Harper, *N.Y.*).]

Fromont Junior and Risler Senior [1874]. 1894.

(*Fromont Jeune et Risler aîné.*) The history of a partnership between two incompatibles, and of their wives' jealousies; the main thread is the story of an

unpleasant intrigue. Sidonie Chèbe is a peculiarly French type of a vain and heartless woman, whose mischief-making works havoc among her friends. On the other hand, the novel contains the delectable figure of the superannuated actor Delobelle, who has not acted for ten years, but is determined not to give up the stage. The environment is that of middle-class Paris and the shopkeepers of the Marais, a mean, drab world. [Trans. by E. Vizetelly, 6/- Hutchinson ($2 Lippincott, *Phila.*).]

Jack [1876]. 1897.

(*Jack.*) A series of emotional pictures rather than a regularly constructed novel—pictures connected by the figure of a hapless boy, whose career is a course of misery relieved only by death. The characters of the young martyr and of his worthless mother were taken from life. The imitation of Dickens is palpable: the harrowing pictures of the Moronval Academy have an obvious likeness to Dotheboys Hall. [Trans. by L. Ensor, 2 vols. 5/- net Dent ($2 Macmillan, *N.Y.*).]

The Nabob [1877]. 1878.

(*Le Nabab.*) Parisian life under the Second Empire, sketched in a series of chapters that emphasise its different phases of vulgar brilliance, hollowness, baseness and rapacity. The book is full of scandal, and a large proportion of the characters are obviously caricatures of well-known people; the Duke de Mora and the Irish doctor Jenkins were easily recognised. The Nabob is a man from the South of France, who has risen from poverty to immense wealth by operations in Tunis. His *début* in Society is very comic; but, in spite of his ignorance, he is represented as better than the great people with whom he makes acquaintance. [Trans. by E. Clarequin, 3 vols., *o.p.*, Smith & Elder; $1 Dodd & Mead, *N.Y.*]

Kings in Exile [1879]. 1896.

(*Les Rois en Exil.*) Portrays without satire and without cynicism an exiled King of Illyria holding his court in Paris. The king is a weak and dissolute man, caring for nothing but his pleasures; the queen is a real queen, living for her ambition, ready to sacrifice everything to see her husband on the throne again. Most pathetic figure of all is the little prince, last of the royal house, the hope of his mother, shattered by a cruel accident. The alleged originals of these characters, and those of the princely exiles associated with them, have often been pointed out, though it is improbable that Daudet definitely portrayed any particular persons. [Trans. L. Ensor and E. Barlow, 2/6 net Dent ($1 Macmillan, *N.Y.*); 2/6 Routledge, 1891.]

*Numa Roumestan; or, Joy Abroad and Grief at Home [1881]. 1884.

(*Numa Roumestan.*) Numa is Daudet's most complete embodiment of Provençal nature. His incomparable genius for lying, his sham enthusiasms and irrepressible impudence, achieve a dazzling success; he wins a rich and beautiful wife, and at thirty is Minister of Fine Arts. The outline of this career seems to be sketched from the life of Gambetta; but Numa is not the portrait of any mere individual. This *grand méridional* is in conduct a very reprehensible person, his follies, deceptions, weaknesses, are related with almost cruel realism, and the satire is keen; yet the gaiety and audacity of the Southern temperament subjugates the reader, while the nobler nature of his Parisian wife seems cold. In this pair it is sometimes contended that Daudet sketched the characters and Bohemian existence of his wife and himself. Henry James says that here "he has achieved the feat of becoming objective to his own vision". [2/6 Vizetelly; trans. Champlin, $1, 50c. Rand & McNally, *Chicago*, 1890.]

The Evangelist [1883]. 1883.

(*L'Evangéliste.*) A gloomy book, a satire on fanatical Protestantism and intolerance. The dominating figure is that of a woman, bigoted, overbearing, implacable, whose religious zeal is a curse to her neighbours; and the principal

episode is the evil effect of her influence on a young girl, whose affectionate disposition is frozen hard by this sombre Calvinism. [Trans. by C. H. Meltzer, 3/6, 2/- Chatto; $1, 50c. Funk, *N.Y.*]

La Belle Nivernaise [1887]. 1892.

(*La Belle Nivernaise.*) An idyll of life on the Seine, portraying sympathetically a little group of humble characters. [Trans. by R. Routledge, 1/- Unwin (75c. Cassell, *N.Y.*); 50c. Page, *Boston.*]

One of the Forty [1888].

(*L'Immortel.*) A pasquinade on the Academy, by one of the unelect. Mercilessly personal in its satire, and bitterly pathetic in the final scene, where the inept Astier-Réhu is driven to suicide by the wife whose intrigues had ensured his election. [Trans. by A. W. and M. de G. Verrall, 2/- Sonnenschein; $1, 50c. Rand & McNally, *Chicago.*]

Rose and Ninette. 1892.

A frankly realistic study of irregular unions and the vices of fast Society; not coarse, however. The author endeavours to show, in the history of an unhappy pair, that marriage can never be completely dissolved, and he insists pathetically on the miserable consequences of divorce, especially to the children. [2/- Unwin (50c. Cassell, *N.Y.*).]

*Artists' Wives [1874]. 1896.

(*Les Femmes d'Artistes.*) Brief sketches of character, apparently from personal observation, of the wives of literary men, actors, painters, sculptors, etc. Many are lightly satirical. The general moral seems to be that the artistic temperament is very hard to mate suitably. [Trans. by L. Ensor, 2/6 net Dent [$1 Macmillan, *N.Y.*).]

France, Jacques Anatole Thibault [b. 1844]. The Crime of Sylvestre Bonnard [1881]. 1891.

The biography of a worthy savant, a lovable old man, who has such an affection for the daughter of his old love that he tries to become her guardian. At last he is reduced to the extreme measure of capturing her by a ruse. In describing the old man's library, his passion for collecting, and his lucky finds, Anatole France betrays the enthusiasm of an amateur. Among the most humorous passages are those describing the determined attempts of the heroine's governess to secure the old man as a husband. [Trans. by Lafcadio Hearn, 50c. (2/6) Harper.]

*Thais [1890].

Ancient Egypt and Alexandria, with their philosophies and courtesans, epicures and Christian anchorites; viewed in the light of a sceptical Parisian's philosophy, and depicted with irony and double-edged banter. A debauchee turned hermit is the chief figure of the fable. His devotion, or rather the hallucinations that result from an ascetic and introspective mode of life, send him on the perilous errand of converting Thais the courtesan, the light o' love of his unregenerate days. He converts her, but the image of carnal beauty lost comes to haunt him in his cell in the Lybian desert and to drive him from salvation. [6/- net Carrington.]

Gozlan, Léon [1803-66]. The Emotions of Polydore Marasquin. 1888.

An extravaganza in Jules Verne's manner. Marasquin is cast away on an island in the Malay Archipelago, and is enslaved by the inhabitants, who are monkeys; full of wild incident and of descriptions of tropical scenery. [3/6 Vizetelly.]

GRAS, FÉLIX [b. 1846]. The Reds of the Midi. 1896.

The Terror [*sequel*]. 1898.

The White Terror; a Romance of the French Revolution and After [*sequel*]. 1900.

Three romances of the French Revolution, translated from the Provençal of Gras. Opening in 1792, the first contains a dramatic account of the famous march to Paris of the Marseillais, of the 10th of August tragedy, etc. The hero is a peasant boy, and the ideas and mental attitude of the peasants are maintained throughout, while the characters of these rustic revolutionaries are portrayed with sympathetic insight. Then comes the narrative of the Reign of Terror, and lastly, the story of the Royalist movement in the South, with a picture of the unhappy Avignon torn by factions, while the hero and a comrade tell the tale of the Retreat from Moscow, of Waterloo, and of Valmy and Jemappes. The long chronicle is epic in style, rambling, abounding in incident, and full of patriotic fervour and sympathy with the Republic. [(1) 3/6, 1/6 ($1); (2) 6/- ($1.50); (3) 6/- ($1.50). All trans. by C. A. Janvier, and pub. by Heinemann (Appleton, *N.Y.*).]

"GREVILLE, HENRI" [Alice Marie Durand, *née* Fleury; b. 1842]. Sylvie's Betrothed. 1882.

The central situation is a delicate one, but the author's refinement makes the story wholesome. Sylvie, an impulsive girl, almost unconsciously falls in love with her guardian, and he as innocently returns her regard, yet, striving to do his duty by her, induces her to engage herself to a young lover. When Sylvie dismisses her *fiancé*, the situation becomes acute; but the *dénouement* exhibits the triumph of goodness, and teaches that "we must not live for ourselves alone". [Trans. by M. N. Sherwood, 75c. Peterson, *Phila.*; by J. Abarbanell, 20c. Munro, *N.Y.*]

Nikanor [1887]. 1889.

A Russian story, illustrating elevated ideals of conduct and character. The history of a grand seigneur, an egoist, who causes a love-child to be brought up secretly; impelled by a sense of duty, he gradually cherishes such feelings of paternity as melt the ice enveloping his heart. [Trans. by Eliza E. Chase, 2/- Chatto (25c. Rand, *Chicago*).]

"GYP" [Gabrielle Sybille Marie Antoinette Le Riquetti de Mirabeau, *Comtesse* de Martel; b. 1850]. Chiffon's Marriage. 1895.

The history of a husband more absorbed in politics than in his wife, who allows men to pay her attentions, but learns that is not the way to happiness. With plenty of good humour, raillery and wit, Gyp amuses herself with lively sketches of the caprices, the pleasures and the frivolous fashions of mundane society. [Trans. by Mrs. Patchett Martin, 2/- Hutchinson (50c. Stokes, *N.Y.*), 1895; by Mrs. E. L. Coffey, 35c. Hurst, *N.Y.*, 1896.]

Those Good Normans. 1896.

Light banter and satire of the people of Normandy, in a series of sketches. These Normans of Gyp's are narrow and mean, selfish and vulgar characters; but the portraiture is not meant altogether seriously. [Trans. by Marie Jussen, 81 Rand, McNally & Co., *Chicago*.]

Little Bob. 1900.

Dialogues with an acute and witty boy of eight, the proverbial *enfant terrible*, whose sayings are unconsciously satirical of older people and of their conventional, insincere ways. [Trans. by Alys Hollard, 2/6 net Heinemann.]

HALÉVY, LUDOVIC [b. 1834]. *The Abbé Constantin [1862]. 1897.

A good specimen of the *roman honnête*, an innocent and sentimental form of literature portraying the middle classes, and read by them, and containing none but worthy characters. The Abbé, for instance, is an excellent man, while two American ladies, Mrs. Scott and her sister, are attractive renderings of transatlantic character. [Trans. by Thérèse Batbedat, 3/6 Macqueen; $1 Crowell, *N.Y.*; $1, 40c. Dodd & Mead, *N.Y.*]

Criquette [1882].

Criquette is intrinsically a pure and noble character. She begins life as a little flower girl, and after some juvenile successes on the stage becomes an actress. The story of her loves is pathetic. Her first lover is quite unworthy, and deserts her, but she remains loyal; and when at length she allies herself with another, it is only to give up her life for him. [Trans. by A. D. Hall, 25c. Rand & McNally, *Chicago*, 1891.]

Parisian Points of View; Tales. 1894.

Nine stories and sketches selected from Halévy's numerous tales, very characteristic of their bright and effervescent qualities and of the author's peculiarly dramatic methods. [Trans. by E. V. B. Matthews, $1 Harper, *N.Y.*]

Marriage of Love. 1886.

The heroine is an attractive Parisian girl, whose ambition is to marry out of the respectable bourgeois sphere to which her people belong, but who finds that she must take whom providence offers. It contains sympathetic pictures of tranquil home life among the middle classes. [Trans. by Bogaerde and Newill, 1/- Simpkin; by F. H. Potter, $1.25 Dodd & Mead, *N.Y.*]

HUYSMANS, JORIS KAREL [b. 1848]. *En Route [1895]. 1896.

*The Cathedral [1897; *sequel*]. 1897.

These two novels form (though the proportion of fact to fiction is of course unknown) a record of the author's conversion to Christianity. They are the introspective history of a rank debauchee and unbeliever's repentance, his long and desperate struggles with the memories of the sensual world, and his gradual surrender to religious influences. Huysmans is a disciple of Zola, and his works of pure naturalism almost outvied those of his master: the elaborate descriptions of religious art, vestments and ritual, music and architecture, and of their potent influence on Durtal's mind, are extreme examples of the naturalistic method. The grossness of the original has been largely eliminated in this translation. *En Route* contains a perfect guide-book to the churches of Paris, not merely describing their exterior and interior with the utmost fulness and the critical attitude of an ecclesiologist, but dealing with the performances of clergy and choirs, and with the daily life of each church just as completely. A similarly close account of life in a retreat follows, and this contains some of the best portraits of character. In *The Cathedral*, Chartres is depicted with exceeding fulness—the building, the stained glass, sculpture and ceremonial, are the subject of a series of subtle descriptive essays. [Trans. by Clara Bell, (1) 3/6, (2) 6/- Paul (each $1.50 New Amsterdam Bk. Co., *N.Y.*).]

"LOTI, PIERRE" [*Lieut.* Louis Marie Julien Viaud; b. 1850]. Rarahu [1880]. 1890.

(*Le Mariage de Loti.*) An English sailor marries, after the native fashion, a girl of Tahiti, and this is the story of her passionate love, her sorrows at his absence, and the pathetic end of the amour. With a poet's sympathy, the author reveals the childlike soul of the savage, and discloses the sensuous charm of life amid the luxuriant vegetation and the storms and wonders of tropical climes. [Trans. by Clara Bell, 2/6 Paul (50c. Gottsberger, *N.Y.*).]

Romance of a Spahi [1881]. 1890.

A soldier's life, recounted in one of Loti's saddest and most hopeless moods. The primary situation is the favourite one of a European's *liaison* with a primitive woman. [Trans. by M. L. Watkins, 50c. Rand & McNally, *Chicago.*]

*My Brother Yvès [1883]. 1887.

A long and rambling novel, relating the history of "an incorrigible drunkard and *coureur*, a robust, delightful Breton sailor". Contains vivid and imaginative word pictures of the sea in its innumerable aspects, and not less beautiful and sensuous descriptions of the landscape, flowers and summers of Brittany; through all of which runs the characteristic undertone of melancholy. [Trans. by Mary P. Fletcher, *o.p.*, pub. 2/- Vizetelly.]

*An Iceland Fisherman [1886]. 1887.

A story of the utmost simplicity, the loves of a Breton girl and a Breton sailor, a fisherman in the stormy seas of Iceland, their two years of hesitation, the brief and merry wedding festival, the sailor's departure never to return. [6/- Maxwell; $1 Crowell, *N. Y.*, 1896.]

Madame Chrysanthème [1887]. 1897.

Amusing episodes of a sojourn in Nagasaki, with little personal interest but abundant word painting. The vignettes of Japanese women, lightly satirical, are excellent examples of Loti's descriptive art. [Trans. by L. Ensor, 2/6, 2/- Routledge; by E. P. Robbins, 50c. Donohue, *Chicago*, 1892.]

A Child's Romance [1890]. 1891.

Dreamy, half-poetical reminiscences of a childhood spent in a beautiful countryside, lovingly depicted as a harmonious background, unspoiled by the inroads of modernity, and peopled by primitive, old-world folk. [Trans. by Clara Bell, 50c. Gottsberger, *N. Y.*]

The Book of Pity and Death [1891]. 1892.

A series of detached studies, in which recurs over and over again as a *leit-motif* the sentiment of human annihilation and of the pity that ought to be extended to the lower creatures: *e.g.*, *The Sorrow of an Old Convict*, a pathetic little tale of a prisoner and his pet; and *The Life of Two Cats*, a tale of tenderness for dumb animals. [Trans. by T. P. O'Connor, 5/- (50c.) Cassell.]

A Phantom from the East [1892]. 1892.

A sequel to *Azijadé*, a tragic story of a European's love for a Circassian slave in a harem. Loti returns to the scene of his amour after seven years of absence, and is awakened to the greatness of Azijadé's love and sacrifice. The beautiful scenery of Constantinople and its romantic environs is the theme of long descriptive passages. Throughout all Loti's romances the autobiographic substratum is apparent. [Trans. by J. E. Gordon, 3/6 Unwin ($1 Putnam, *N. Y.*).]

Malling, Matilda. A Romance of the First Consul [1895]. 1898.

A tragic story of an imaginary amour of Bonaparte's with a high-minded royalist girl; the historical details are the fruit of careful study. [1/6 net Heinemann.]

Malot, Hector Henri [b. 1830]. Doctor Claude [1878-9]. 1882.

A curious portrayal of a man who is outwardly honest and respectable, but at bottom is a monstrous criminal. [2 vols., *o.p.*, pub. each 1/- Vizetelly.]

*No Relations [1879]. 1880.

(*Sans Famille.*) The adventures of an English foundling in France and elsewhere; in design a sort of picaresque novel, with a lovable boy as the hero. Presents a varied series of pictures of life, in town and country, among thieves, vagabonds and simple rustics, with sad and mirthful episodes, and touching sketches of character. The romance of vagabondage is brought before us in scenes from the life of a wandering musician and his wonderfully attractive animals. A book that may safely be given to the young. [Trans. by M. Laffan, 6/- Macmillan ($1.25, 75c. Lippincott, *Phila.*).]

A Mother. 1890.

Portrays the seamy side of outwardly reputable life in Paris with realism and satire. The class depicted is that of well-to-do manufacturers, financiers, etc., and wealthy young men of pleasure. Shows how a man, healthy in mind and body, might be taken for a madman and deprived of his liberty: an attack on science and justice in France. [Trans. by J. Schönberg, 50c. Belford Co., *Chicago.*]

Conscience [1888]. 1891.

In a reunion of ambitious young men, advocates, writers, etc., one of them, a physician of great talent, argues from scientific premises that there is no such thing as conscience. [Trans. by Julia S. Rae, *o.p.*, 2 vols. Bentley; by L. A. Rice, $1.25, 75c. Worthington, *N.Y.*, 1892.]

MARGUERITTE, PAUL and VICTOR. The Disaster [1897]. 1898.

Hardly to be called a novel. Should be read in conjunction with Zola's *Downfall*, which is an account of the French defeat by Germany, written from the point of view of the common soldier, while this represents the views of the officers, being written by the sons of the brave General Margueritte. Deals with the disastrous campaign on the N.E. frontier, particularly with the operations round Metz; minutely and exactly true in detail: the prolonged agony of the beleaguered army is vividly depicted. [Trans. by F. Lees, 3/6 Chatto ($1.50 Appleton, *N.Y.*).]

MAUPASSANT, GUY DE [1850-93]. *Pierre and Jean [1888]. 1890.

The preface to this novel is a manifesto of the "Art for Art's sake" school, and an exposition of objective realism as opposed to subjective analysis. It is a sombre and tragic study of bourgeois life, the tale of two brothers, one of whom is suddenly led to suspect that the other is the child of his mother's adultery. With infinite reluctance he compels himself to follow up the inquiry, while the mother, impassive and remorseful, awaits the discovery of her guilt. It is almost the only one of Maupassant's stories that is wholly translatable, and an excellent example of his faculty for observing the infinite details of life and reproducing them with unerring fidelity. [Trans. by Clara Bell, 2/6 Heinemann; by H. Craig, $1.25 Brentano, *N.Y.*, 1899.]

The Odd Number; Thirteen Tales. 1889.

The title-story is a faithful transcript of life and manners in a Norman village, disclosing thought and emotion vividly, and showing characteristically how big issues hang on trifling events. Maupassant surpassed himself in portraying his countryman, the Norman peasant. [Trans. by J. Sturges, $1 (2/-) Harper.]

OHNET, GEORGES [b. 1848]. *Serge Panine [1881]. 1885.

(*Serge Panine.*) A drama of passion, resolving itself into a duel between a resolute bourgeois of noble character and an aristocratic wastrel. Worked out with a playwright's knowledge of *mise-en-scène*. One of the few works of Ohnet's that have found favour with critics. [2/- Vizetelly; 20c. Munro, *N.Y.*]

*The Ironmaster [1882]. 1884.

(*Le Maître de Forges.*) Most popular of a very popular series of novels, which are severely handled by the critics. They portray the wealthy bourgeois classes and the fringes of the aristocratic Society with which they are in more or less intimate contact, and lay emphasis on the solid virtues of the former. Here we have the daughter of a baroness wedded to an honourable and magnanimous plebeian, whom she wrongs, but is won from indifference to passionate love by his admirable conduct. [3/6 (35c.) Warne.]

Will [1888]. 1896.

(*Volonté.*) A melodrama, with strongly accentuated types of character, and a pathetic *dénouement.* [3/6 Gibbings; 75c. Brentano, *N.Y.*]

Doctor Rameau [1888]. 1888.

(*Le Docteur Rameau.*) A very dramatic novel, in which a man eventually discovers that the girl he had believed to be his daughter is not so, but continues to regard her as his child because of his affection for her. [Trans. by Mrs. Cashel Hoey, 2/- Chatto ($1, 50c. Lippincott, *Phila.*).]

A Last Love [1889]. 1890.

(*Dernier Amour.*) A good average specimen of his working out of a melodramatic plot. Here it is a contest between two women for the affection of the husband of one of them. [Trans. by A. D. Vandam, 2/- Chatto (50c. Lippincott, *Phila.*).]

The Lady in Grey. 1895.

A gruesome murder by a ruffian of the type dear to Eugène Sue, and a *liaison* of the kind common in the demi-monde, form the gist of the story. [2/6 Tower Pub. Co.]

Love's Depths. 1899.

Another melodrama of irregular passion, diabolical revenge, and spotless virtue. [Trans. by F. Rothwell, 3/6 Chatto.]

RABUSSON, HENRI [b. 1850]. Madame Orgevaut's Husband [1888]. 1891.

(*Le Mari de Mme. d'Orgevaut.*) One of several studies of problems of wedlock. Madame Orgevaut learns from her husband that he has been dishonest, but has made restitution, and would fain live a straight life. Will she be able to love him still, having ceased to respect him? The searchings of heart and bitter emotional experiences of the wife are pathetically related. At last the struggle is too great to be borne, and she leaves him to work out his salvation in solitude. [Trans. by F. H. Potter, $1 Dodd & Mead, *N.Y.*]

THEURIET, ANDRÉ [b. 1833]. *The Marriage of Gerard [1875]. 1891.

The exquisite rural setting of this idyll is in keeping with the simple beauty of the love-story, wherein the son of an old chevalier resists his father's plans for a suitable marriage, and chooses his own bride. [Trans. by M. L. Watkins, 50c. Laird, *Chicago;* 75c., 50c. Appleton, *N.Y.*, 1877.]

Angèle's Fortune [1876]. 1879.

Angèle, daughter of a lawyer's clerk in the provinces, idealises a young poet, while she is earnestly loved by an honest young fellow in her own walk of life. Betrayed by the selfish poet, who fails in his ambition and absconds during the war, she is magnanimously taken to wife by the worthy countryman, who adopts her child. An earnest and pronounced moral book. [Trans. by M. N. Sherwood, $1.25, 75c. Peterson, *Phila.*]

The Godson of a Marquis [1878]. 1881.

The love of an illegitimate son is blighted by his ignoble birth, and in his despair he is on the verge of an intrigue with a married woman; but his troubles are brought to an end by the repentance and marriage of his father and mother. Treated with unimpeachable delicacy. [1/- Vizetelly; 75c., 50c. Appleton, *N.Y.*, 1878.]

The House of the Two Barbels [1878]. 1878.

A little domestic comedy in the south of France. An old-fashioned household, composed of simple-minded and eccentric people of middle age, is thrown into consternation by the arrival of two relatives from Paris, a fashionable lady and her brilliant daughter. A tender and appreciative picture of the charms of home life, so dear to the French author. [20c. Appleton, *N.Y.*]

Maugars Junior [1879]. 1880.

An idyllic love-story with contrasted scenes of happy and virtuous country life and of vicious bourgeois life in a small town. The design brings out the beauty of unselfishness, peaceful home life and simplicity. [1/- Vizetelly; $1, 60c. Appleton, *N.Y.*, 1879; 10c. Munro, *N.Y.*, 1879.]

Queen of the Woods [1889]. 1891.

(*Reine des Bois.*) A country story, with a heroine who devotes herself to the care of a paralytic old man, and whose first love romance is shattered by her learning that she and her lover are children of one father. Theuriet's word-painting of the woods of Lorraine and the plains of the Loire calls to mind Richard Jefferies. [Trans. by H. E. Miller, 50c. Laird, *Chicago.*]

Uchard, Mario. My Uncle Barbassou [1875]. 1888.

A fantastic and humorous account of an Oriental experiment in Paris. The uncle of the young Parisian hero was a sort of pasha, and among other things left to his nephew a harem of captivating young ladies, with one of whom the hero falls in love. [With 40 etchings after P. Avril, 15/- Vizetelly; $1, 50c. Rand & McNally, *Chicago*, 1889.]

Verne, Jules [b. 1828]. Five Weeks in a Balloon [1870]. 1870.

A scientific romance of adventure—the balloonists sail across Central Africa. [2/6, 2/-, 1/-, (illustrated) 7/6 Low; $1.25 Lippincott, *Phila.*; 10c. Munro, *N.Y.*]

A Journey into the Interior of the Earth [1872].

The explorers go down the funnel of a volcano in Iceland, and are ejected near Stromboli in the Mediterranean, after journeying over the subterranean regions, whose animal and vegetable productions are akin to those of past geological periods. [3/6 Low; 1/6 Griffith & Farran; 1/- Routledge; 10c. Munro, *N.Y.*]

From the Earth to the Moon [1873]. 1875.

Around the Moon [*sequel*]. 1875.

An adventurous party in America have a monster gun cast, and are shot to the moon. They are a comic set of people, and many of their experiences are very funny. [Each 2/-, 1/-, or in 1 vol. 2/6 Low; each 10c. Munro, *N.Y.*; in 1 vol. $2 Scribner, *N.Y.*]

Twenty Thousand Leagues Under the Sea [1872]. 1872.

History of the wondrous voyages of a submarine vessel. [3/6, 2/-, (illustrated) 10/6 Low; 2 vols. 2/- Routledge; $1.25, 75c. Porter & Coates, *Phila.*; 20c. Munro, *N.Y.*]

*Around the World in Eighty Days [1873]. 1873.

An English gentleman undertakes to carry out this project for a wager, but in addition to the physical difficulties his enemy puts every sort of impediment and danger in his way, so that from beginning to end he runs the gauntlet of incessant peril, though successful at the finish. [2/6, 1/-, (illustrated) 7/6 Low; 1/- Routledge; $1.25, 75c. Porter & Coates, *Phila.*; 75c. Caldwell, *Boston*; 10c. Munro, *N.Y.*]

The Blockade Runners [1874]. 1874.

A daring skipper's exploit in running the blockade at Charleston during the American Civil War, with a love-story interwoven. [2/-, 1/- Low; 10c. Fitch, *N.Y.*]

The English at the North Pole [1874]. 1875.

Thrilling adventures during a voyage to the Pole; contains a number of characteristic oddities, plenty of pseudo-scientific marvels, and plenty of light comedy. [1/- Routledge.]

The Mysterious Island [1875]. 1875.

Dropped from the Clouds, Abandoned, The Secret of the Island: stories of adventure, with perils by sea, pirates, and wild beasts. [Each 2/-, 1/-, (illustrated) 7/6 Low; in 1 vol. $2.50 Scribner, *N.Y.*; each 10c. Munro, *N.Y.*]

*Michael Strogoff, the Courier of the Czar [1877]. 1877.

The hero is sent by the Czar with a letter to a commandant in Irkutsk, beleaguered by hordes of Tartars. Traversing the vast extent of Siberia, accompanied by a beautiful girl, he encounters every conceivable kind of peril, but escapes from all, and executes his mission. [5/-, 3/6, 2/-, (illustrated) 10/6 Low; $2 Scribner, *N.Y.*; 70c. Holt, *N.Y.*; 10c. Munro, *N.Y.*]

The Giant Raft [1881]. 1881.

The Cryptogram [*sequel*; 1882]. 1882.

Wonderful adventures on the Amazon, connected by a melodramatic plot; full of geographical, botanical, and zoological information entertainingly arranged. [Each 2/-, 1/-, (illustrated) 7/6 Low; in 1 vol. $2 Scribner, *N.Y.*]

Godfrey Morgan; a Californian Mystery [1883]. 1883.

A combination of wonder-story and farce. A millionaire buys a Pacific isle, and sends his nephew there to experience Crusoe-life, while a rival plutocrat unships a cargo of wild beasts on the isle, and nearly puts an end to the adventurous youth. [2/6, 2/- 1/-, (illustrated) 7/6 Low; $2 Scribner, *N.Y.*]

The Castle of the Carpathians [1893]. 1893.

A weird tale with necromantic effects, which the author calls romantic, but is chiefly pure fantasy. [6/- Low; $1.50 Merriam, *N.Y.*]

ZOLA, ÉMILE [b. 1840]. Stories for Ninon [1858-74]. 1897.

Contes à Ninon (1864), *Nouveaux Contes à Ninon* (1874). *The Love Fairy*, a fantastic trifle in the 18th century style of Crébillon, written in 1858. *The Ball Programme* (1860), a Provençal story, consisting chiefly of a dialogue between a young girl and the programme of her last ball. *Blood* (1862), a bit of romantic melodrama about some soldiers and a ghost. *Simplice*, an imaginative little fairy tale. *The Thieves and the Ass* embodies reminiscences of Zola's penurious early life in Paris, the story of a picnic by the Seine. *Jean Sourdon's Four Days* (from the *Nouveaux Contes à Ninon*) is longer and more important, a pastoral in four scenes, each a representative day in the life of a Provençal peasant; youth and love, war, marriage and paternity, sudden death, might be the titles of these episodes. [Trans. by E. A. Vizetelly, 3/6 Heinemann ($1.50 G. H. Richmond, *N.Y.*), 1897.]

The Mysteries of Marseilles [1868]. 1895.

A melodramatic novel of the old stamp; the action culminates in the 1848 insurrection at Marseilles. [Trans. by Vizetelly, 3/6 Hutchinson; 25c. Peterson, *Phila.*]

The Rougon-Macquart Series.

The most systematic and comprehensive attempt made since Balzac to depict on a large scale contemporary life as it is. In a series of twenty novels, of which translations of fifteen appear below, Zola traces the physiological and psychical history of a family in whose blood there is an hereditary taint. Each book illustrates a certain phase of social life; and the work is carried out with unparalleled energy and an exhaustive research that is usually confined to specialists. The avowed principle of the "experimental" novel, as Zola denominates this form of fiction, is to place beings, whose physical and mental constitution is known, in a certain environment and under the influence of certain events, and then to see whether the result corresponds with the author's observation of life. Hence this family chronicle must be regarded as a serious study in human evolution, each novel showing the influence of heredity and the disturbing effect of variation, each important character exhibiting in his conduct and career the tendency of his blood.

*The Fortune of the Rougons [1886]. 1898.

This introductory novel is the key to the whole series. In the preface Zola expounds the basic idea of heredity. The common ancestress of Rougons and Macquarts is the neuropathic Adelaïde Fouque, who, widowed, takes for a lover the brutal and drunken Macquart, a gloomy and taciturn pariah. From the legitimate Pierre Rougon and the base-born Antoine and Ursula Macquart spring the divers branches of the family, and their several characteristics reappear throughout. Pierre domineers over his weak mother, cheats her, and turns out the other children, then, marrying Felicité, introduces a new strain. The effects of the *coup-d'état* (1848) in the provinces is set forth with local knowledge and historical accuracy, many of the incidents being based on the observation of eye-witnesses. A touching idyll of two young lovers, Miette and Sylvère, comes to a tragic conclusion through the insurrections of the populace. The Provençal country town of Plassans is the scene. [Trans. by Vizetelly, 3/6 Chatto; 25c. Nile Pub. Co., *Chicago.*]

The Fat and the Thin [1888]. 1895.

(*Le Ventre de Paris.*) A study of the inhabitants of the Halles, the great central markets of Paris; a picture of teeming, multitudinous life, full of gross contrasts. The title refers allegorically to the incessant conflict between the fat and the lean of this world, the well-fed, prosperous bourgeois and the starving labourer. Faithful portraiture of humble characters, shopkeepers, workpeople, fishwives, market gardeners, street arabs, and all the motley denizens of the markets. Lisa, the selfish and worldly-wise heroine, is a Macquart; the story interest turns on the return of her brother-in-law from Cayenne, his clandestine sojourn in her house, and the discontent with his idle existence which urges her at last to denounce him to the police. The period is from 1857 to 1860. [Trans. by Vizetelly, 3/6 Chatto (50c. Neely, *N. Y.*).]

The Conquest of Plassans [1887]. 1900.

Marthe, the youngest daughter of Pierre and Felicité, weak and neurasthenic as her grandmother Adelaïde, is the pathetic heroine of this book, which is a picture of the whole life of a provincial town, the petty jealousies, cliques and intrigues, and of the political movements that characterised the years following the *coup-d'état*. Plassans was becoming a stronghold of the clerical party, when an arrogant and wily priest was sent to win it back for the Government. This powerful, ambitious, ascetic man makes himself head of the dominant party, and

in the course of his operations wrecks the home of the Mourets, Marthe, the wife, is demoralised by a fatal infatuation for the priest, which he scorns; she ruins her family and dies miserably. The husband is an interesting case of a sane man, believed to be a lunatic and put away, with the result that he actually goes insane. [Trans. by Vizetelly, 3/6 Chatto; trans. by J. Stirling, $1.25, 75c. Peterson, *Phila.*, 1879.]

*The Abbé Mouret's Transgression. 1900.

The Abbé is the son of this unfortunate pair, and the taint comes out, after his transgression and repentance, in the form of ecstatic and morbid spirituality verging on hysteria. He is priest of a squalid village in Provence, the degenerate inhabitants of which furnish subjects for an ugly picture of country life. The central episode of the book might be called a modern essay in mythology; in it the author embodies ideas from his early poem of *Genesis*. In the Paradou, the wild, neglected demesne of a ruined manor-house, amidst the unfettered exuberance of Nature, Mouret and the lovely Albine, like Adam and Eve in the garden of Eden, live their Arcadian idyll, soon to close in tragedy, and for the Abbé in bitter penitence for a sin which he had committed almost involuntarily. Condemns celibacy by showing the moral evils it entails. [Trans. by Vizetelly, 3/6 Chatto; 25c. Laird, *Chicago;* trans. by J. Stirling, $1.25, 75c. Peterson, *Phila.*, 1887.]

*His Excellency. 1897.

The victorious career of Eugene Rougon, the great man of the family, who became Prime Minister under the Empire as the result of his masterly advocacy of the *régime* of force, and later of the liberal movement inaugurated by Napoleon III.; he is obviously a study of Eugene Rouher. This powerful and complex character is likewise a product of hereditary tendencies, and these explain his nature and his life; he is son of Pierre and Felicité, masculine strength and crafty intelligence. As a historical monograph the work is valuable, depicting with great realism Society and official life, and exposing the falsehoods and corruptions of the Imperial court. [Trans. by Vizetelly, 3/6 Chatto ($1.50 Macmillan, *N. Y.*).]

The Dram Shop [1885]. 1897.

(*L'Assommoir.*) The book that made Zola famous. The original is tremendously outspoken, and shocked the public with its terrible revelations of the social depravity due to drink. The grossness of the argot and of the incidents is, of course, much modified here, as in all these translations. The central idea is the ruinous effect, socially and morally, of drinking; and pathetic interest attaches to Gervaise, the ill-used victim of circumstances, corrupted in her very infancy, yet preserving the feminine traits of tenderness and modesty. [Trans. by Vizetelly, 3/6 Chatto; 25c. Peterson, *Phila.*]

A Love Episode [1886]. 1895.

(*Une Page d'Amour.*) A pathetic story of Parisian life, though essentially naturalistic in its treatment of the growth of love. A widow living with her consumptive daughter, in whom the constitutional weakness of the family reappears, enters into a passionate *liaison* with a doctor, and the poor little girl manages to kill herself with jealousy. The drab realism of such scenes as the child's funeral intensifies the pathos, while, seen through a window from hour to hour, the vast ocean of Paris, moody and changeful, throws a poetic light over the story. [Trans. by Vizetelly, 3/6 Hutchinson; $2 Lippincott, *Phila.*; 25c. Laird, *Chicago.*]

How Jolly Life is! [1883]. 1886.

(*Joie de Vivre.*) The scene is a seaside village in Normandy. Portrays a set of selfish and unhappy people of weak wills and diseased constitutions, who cling to life not because they find any joy in it but from morbid fear of death. Lazare

Chanteau, a young hypochondriac, with his insane projects that devour the wealth of the girl who loves him, is the most miserable decadent of them all. Pauline, on the other hand, is a noble embodiment of untiring devotion to the good of others, in spite of ingratitude. Basely wronged by those she has saved, her hopes and affections thwarted, she yet finds consolation and joy in renouncing herself more and more. [3/6 Chatto ; trans. by J. Stirling, 25c. Peterson, *Phila.*]

Germinal ; or, Master and Man [1885]. 1885.

A study of the struggles of capital and labour in a coal-mining centre. Lantier, the chief character, works as labourer in the pits, and is one of the ring-leaders when the selfish policy of the company drives the employés to strike. The life of the unhappy miners, their degradation and misery beneath the iron rule of the capitalist, the ravages of hunger, chief weapon of their foes, and the wild scenes of violence that signalise the strike, are painted with multitudinous details into a vast and terrible picture, calling to mind Dante's descriptions of hell. [3/6 Chatto, 1901 ; trans. by Carlynne, 50c. Belford, *Chicago.*]

His Masterpiece. 1886.

(*L'Oeuvre.*) A novel of artistic life, in which Zola makes full use of the extensive knowledge of studios and artists gained in his early work as art-critic. The translator states that Claude Lantier is a composite study of the painters Cézanne and the more famous Manet, whose life Zola has written, while the interesting character Pierre Sandoz he identifies with the novelist himself. Thus he claims for the book exceptional interest as a *livre vécu.* Claude's insanity displays effectively the author's great pathological knowledge. [Trans. by Vizetelly ; 3/6 Chatto.]

The Dream [1888]. 1893.

(*Le Rêve.*) Unique among these novels for its pure, idyllic grace ; written as "a passport to the Academy". The foundling, Angelique, is taken in by an aged pair of servitors in a cathedral, under whose shadow they live ; and there, as she grows up, sitting at her embroideries of sacred vestments, she has a vision of love and happiness, which at length is realised. The mighty pile with its complex architecture, the play of light on the pinnacles and on the saints in the windows, and the solemn ritual that gives it a soul within, is the imaginative conception colouring the whole story. [Trans. by Vizetelly, 3/6 Chatto ; $1, 50c. Rand, *Chicago.*]

The Monomaniac [1889]. 1901.

(*La Bête Humaine.*) Introduces us to the railway world, Jacques Lantier, the Monomaniac, being an engine-driver, and Roubaud, the hero of an important part of the story, and other characters being employés of a railway company. The business of a great line is studied in immense detail, and the picturesque side of railway life gives effect to some terrific episodes. Several threads of crime and depravity are woven into the story ; Lantier has inherited from distant ancestors a horrible craving to murder women. A grim and horrible picture of life. [Trans. by Vizetelly, 3/6 Chatto.]

Money [1891]. 1894.

Explores the financial world, and brings to light the monstrous evils caused by speculation, company-promoting, the frauds and negligence of directors, and the inefficiency of existing laws. The hero, Saccard, a daring and unscrupulous financier, promotes a Universal Bank, and is opposed and ultimately ruined by the Jewish fraternity, whose power he aimed at destroying. A book full of portraits or composite portraits of actual people, venal legislators, promoters, brokers, journalists ; and reproducing actual incidents without much disguise. [Trans. by Vizetelly, 3/6 Chatto ; trans. by M. Maury, 25c. Laird, *Chicago*, 1891.]

*The Downfall [1892]. 1892.

Here Zola applies his naturalistic methods to a representation of the great catastrophe of 1870-71. The disastrous campaign that ended at Sedan is described from the point of view of his two heroes, private soldiers, who are in the thick of the fight; and not only are the awful realities of modern warfare brought before the eye, but the intolerable fatigue of the marching, the agonies of the hospitals, and the miseries endured by prisoners-of-war, are vividly depicted. Even more tragic are the episodes of revolution and massacre inside Paris during the siege, where the devoted friends meet again as Communist and Versaillist. [Trans. by Vizetelly, 3/6 Chatto; trans. by E. P. Robbins, $1.50 Macmillan, *N.Y.*]

*Doctor Pascal [1893]. 1893.

The conclusion and final summing up of the results of the Rougon-Macquart cycle. Doctor Pascal, the learned student of heredity, draws up the genealogical tree, and traces the development of each branch, seeing herein an image of society and an explanation of its mysterious laws. No doubt Pascal is a study of the famous *savant* Claude Bernard. The romantic interest of the story centres in his passion for his niece Clotilde, which is treated as inoffensively as a thoroughly sensuous art permits: the end is deeply tragic. Such a scene as the death of the anæmic boy in the very presence of his imbecile ancestress, who had bequeathed his constitutional debility, is significant as an epitome of the whole history of the family. [Trans. by Vizetelly, 3/6 Chatto; ($1.50 Macmillan, *N.Y.*), trans. by Mary J. Serrano.]

The Honour of the Army; and other Stories [various years]. 1887.

Title-story (*Le Capitaine Burle*) is about an officer's loose life and dishonesty; it contains an account of a duel. The next is a rather incredible tale of the resurrection of a buried man. Then comes an unpleasant tale of Parisian life and immorality. *The Inundation* is one of his more imaginative fictions, and *Naïs Micoulin* has much of the Southern richness of Provençal scenery. *Nantas* is one of his best short stories, admirable for brevity and concentration. *The Sprée at Coqueville* is a Rabelaisian tale of village topers, and shows Zola in the rare character of a humorist. [3/6 Chatto, 1901.]

*The Attack on the Mill; and other Sketches of War [1878]. 1894.

L'Attaque du Moulin appeared in the famous collection of six naturalistic stories by as many writers, entitled *Les Soirées de Médan* (1880). An intensely vivid and realistic picture of warfare by one who has consistently recognised the hideousness of war. The accompanying sketch, *Three Wars*, is a pathetic series of reminiscences of the Crimean, Franco-Italian and Franco-German campaigns, connected by the history of two brothers: here again war is represented as perverting the moral nature of man. [3/6 Heinemann ($1.50 Stokes, *N.Y.*).]

The Three Cities.

A new series of three novels dedicated to the study of moral tendencies. A despairing priest visits the three cities of Lourdes, Rome and Paris, in search of a power sufficient for the present and future salvation of mankind. The obsolete superstition of Lourdes and the arrogant ecclesiasticism of Rome are condemned in turn, and finally the seeker examines and bans the political and social system of France, in *Paris*, which enunciates Zola's faith that science is destined to supersede Christianity as the regenerating power of humanity.

Lourdes [1894]. 1894.

The sceptical Abbé, Pierre Fromont, goes first to Lourdes in the company of an invalid girl who loves him. The pilgrim's train with its exhibition of every disease that science can name, is described with minute and sometimes disgusting fulness; then the processions and ceremonies before the sacred grotto are elaborately depicted, and after that the return, with the various effects on the sufferers

of their faith and the religious excitement. His experiences are far from alleviating the pessimism of the Abbé. [Trans. by Vizetelly, 3/6 Chatto (2 vols. $2 Macmillan, *N. Y.*).]

Rome [1895]. 1896.

Having written a book on Christian socialism, which has been denounced by the Congregation of the Index, the Abbé goes to Rome and succeeds after great difficulty in obtaining a personal interview with the Pope; but his efforts to win the head of the Church to assent to his views are fruitless. The Eternal City is described with the minuteness and exactness of a guide-book, with living pictures of the streets, the passers-by, the very dirt, and the whirl of forces and social influences at work—a bewildering complexity. But Rome is moribund, because she fails to respond to the cry of the democracy, she is immovable in her conservatism. [Trans. by Vizetelly, 3/6 Chatto ($1.50 Macmillan, *N. Y.*).]

Paris [1897]. 1898.

The Abbé returns to Paris, where we find him engaged in charitable work amongst the poor. The complex life of Paris is delineated with the same elaborate fulness; all parts of the community are passed in review, the governing classes with their far-reaching intrigues and personal ambitions, the world of rich financiers and licentious devotees of pleasure, the industrial classes and the very poor, the workers in the cause of scientific progress, and the underworld of agitators and conspirators. A thread of melodramatic interest is attached to an anarchist outrage, and indeed anarchism is examined with sympathy, though the author sees health for mankind only in intelligent work. In a family of obscure soldiers in the cause of humanity, Pierre Fromont, now unfrocked, finds a wife and a new career of usefulness. [Trans. by Vizetelly, 3/6 Chatto (2 vols. $2 Macmillan, *N. Y.*).]

Fruitfulness [1899]. 1900.

(*Fécondité.*) The offspring of Fromont appears in this book as the patriarch of a hundred children, and symbolises with his wife the principle of fruitfulness both in human procreation and in the cultivation of the earth's products. This pair are contrasted with the decadent disciple of Tolstoy, whose doctrines are opposed diametrically by the teaching of the book. Proclaims the hope of humanity to consist in healthy work and multiplication of the species. Time, the 20th century. [Trans. by Vizetelly, 3/6 Chatto ($2 Doubleday, *N. Y.*); $1.50 Macmillan, *N. Y.*, 1900.]

Work [1901]. 1901.

(*Travail.*) Follows *Fruitfulness* as second of four novels which are to form a conspectus and a criticism of modern life in France, and to set forth the author's ideals of progress towards a better industrial and social organisation. Scene, a provincial town, whose wretched inhabitants are employed in a huge factory belonging to a capitalist of the worst and most selfish type. On the one hand we are shown the tyranny of capitalism and the moral corruption of the rich man's home, on the other we watch the rise and ultimate prosperity of a co-operative factory, founded by Luc Fromont as a rival to the other. Here Zola's characteristic realism is illustrated side by side with his no less characteristic idealism, disclosing in concrete shape his hopes and aspirations towards mankind's future. [Trans. by Vizetelly, 3/6 Chatto.]

E.—GERMAN FICTION.

I. BEFORE 1800.

Beauties of German Literature, as exemplified by the Works of Pichler, Richter, Zchokke and Tieck; with Biographical Notices.

PICHLER [1769-1843], *Quentin Matsys; Johannes Schoreel.* RICHTER [1763-1825], *The Death of an Angel.* ZCHOKKE [1771-1848], *The Broken Cup.* TIECK [1773-1853], *Camoens; or the Death of the Poet.* [2/- Warne.]

GELLERT, CHRISTIAN FÜRCHTEGOTT [1715-69]. The Life of the Swedish Countess von G. 1747.

A sentimental novel inspired by Richardson's *Pamela.* The heroine, flying from a persecuting husband, meets with extraordinary and most improbable adventures, the recital of which is seasoned with moral reflections. [*o.p.*]

GOETHE, JOHANN WOLFGANG VON [1749-1832]. The Sorrows of Werther. [1774-1801].

A world-famous book that gave imaginative utterance to the longing and despair of an age saturated with sceptical philosophy and with the sentimentalism of Rousseau. *Werther* represents a phase of Goethe's own mental history; it is based as to its external form and personages on a tragic episode with which some intimate and beloved friends were closely connected. Werther is a visionary and an idealist who, finding it impossible to attain complete companionship, dies rather than decline from the perfection of which he has dreamed; type of the man whose desires vastly surpass his powers of will. [Trans. by W. Render, *o.p.*]

*Wilhelm Meister's Apprenticeship [1795-6]. 1839.

A study of culture in the widest sense of the word. Traces the whole life of a man from boyhood to maturity, recounting his youthful dreams and aspirations, his love, his first contact with the world and the loss of his illusions, in fact the entire process by which he finds his true place and duties as a citizen of the human world, and abandoning merely individual aims accepts his position and so ends his apprenticeship. The various phases are elaborately studied; *e.g.*, the story of William's life as an actor is so carefully told, with profound disquisitions on the education and growth of an actor and on the dramatic art, that this has been often asserted to be the aim of the book. It is full of various and beautiful characters, of imaginative and poetical passages, of philosophy; as Goethe said, it is "an incalculable work". Sir John Seeley reads its intention as follows: "That we should give unity to our lives by devoting them with hearty enthusiasm to some pursuit, and that the pursuit is assigned to us by nature through the capacities she has given us". [Trans. by Thomas Carlyle, 2 vols. each 3/6, 3 vols. each 2/- Chapman, 1890, 1872.]

RASPE, RUDOLPH ERIC [attrib. to]. Travels and Surprising Adventures of Baron Münchausen [1785]. 1889.

A series of amusing and absurdly impossible feats and adventures, originally written as a satire on the *Memoirs* of Baron de Trenck. The authorship is

attributed to Raspe, a German emigrant to London, and editor of Leibniz and other works in English. The sequel [1792] was "humbly addressed to Mr. Bruce, the Abyssinian traveller". [3/6 Paul; $1 (2/6) Putnam, 1888. *Illustrated* by Strang and Clark, 7/6 Lawrence & Bullen ($2 Scribner, *N.Y.*), 1895; by G. Doré, 10/6 Cassell, 1865.]

RICHTER, JEAN PAUL [1762-1825]. The Invisible Lodge [1792]. 1883.

A romance containing a good deal of allegory and poetical criticism on man and his position in the world, the dualism of his spiritual and carnal nature, and the mockery of human society. A young author is educated by a genius in an underground dwelling, that he may behold nature with soul unspoiled—an imaginary version of Richter's own emotional life. [Trans. by C. T. Brooks, $1, 30c. Holt, *N.Y.*]

Hesperus; or, Forty-five Dog Pest Days [1792-4]. 1865.

Another poetical romance, very much involved, and embracing a great number of personages. The mystical hero loves a semi-divine being, an idealisation of woman. [*o.p.*, 2 vols. Trübner; 2 vols. $2 Holt, *N.Y.*]

Quintus Fixlein [1795].

Comes nearer to actual life: the story of a man who, within a commonplace and restricted sphere, acts up to the deep and eternal realities of being; for the spiritual eye discerns in the commonest acts the divine unseen thought which they symbolise. Contains several of Jean Paul's prose-lyrics, which De Quincey has interpreted in a similar English diction. [*o.p.*]

*Fruit, Flower and Thorn Pieces [1795]. 1877.

(*Siebenkäs.*) A medley of fiction, parable and dream, the connecting story being the history of an ill-assorted marriage between a gifted poet and a good and innocent but unintellectual woman. His life becomes an inferno, from which he escapes by a simulated death; and his wife dying, he espouses the brilliant Natalie, in whom the life of poetry and imagination is figured. *The Dead Christ*, a famous prose-poem, is comprised in this book. [Trans. by A. Ewing, 3/6 (Bohn's Lib.), Bell ($1 Macmillan, *N.Y.*).]

Titan [1799-1802]. 1863.

A tragedy, of which the heroine is studied from Mme. von Kalb, "The Aspasia of Weimar"; she is a woman of great talents and self-reliance, who has no religion or law but the dictates of her own being; and this, the tragedy teaches, is her ruin. [Trans. by C. T. Brooks, 2 vols., *o.p.*, Chapman ($2 Holt, *N.Y.*).]

WIELAND, CHRISTOPHER MERTIN [1733-1813]. The History of Agathon [1762-6].

A philosophical novel—the Athenian Agathon, a young Platonist, is brought under the influence of Epicurean teaching in Asia Minor and Sicily; and the gradual change of his character is worked out, to the glory of Hedonist doctrines of life. [*o.p.*]

The Victory of Nature over Fancy; Adventures of Don Sylvio of Rosalva [1764].

Don Sylvio, like Don Quixote, is possessed of an absurd idea, a belief in fairies; and his adventures refer allegorically to Wieland's own revolt from his early ideals. [*o.p.*]

The Republic of Fools [1774]. 1861.

(*Geschichte der Abderiten*). A satire, making ludicrous use of the proverbial stupidity of the inhabitants of ancient Abdera. [*o.p.*]

II. FROM 1800 TO THE PRESENT DAY.

AUERBACH, BERTHOLD [1812-82]. Spinoza; the Life of a Thinker [1839]. 1882.

(*Dichter und Kaufmann.*) An idealising study of the man and the philosopher, in the form of a novel by a Jew who likewise had embraced Christian philosophy. It gives the cardinal events of Spinoza's life; the Spanish persecutions, his love for a Christian girl, excommunication from the Synagogue, etc., together with the essence of his philosophy, in conversations that reproduce verbally the *Ethics* and *Tractatus*. [Trans. E. Nicholson, 2 vols. (Tauchnitz), Low ($1 Holt, *N.Y.*).]

*Black Forest Tales [1843]. 1849.

(*Schwarzwälder Dorfgeschichten.*) Village tales, full of detail and character-studies of the simple people of these secluded valleys; though idealised, preserving their peculiar traits, and throwing side-lights on German conditions early in the 19th century. They are all tragedies, but never humorous or satirical. Auerbach's philosophy, a legacy from Spinoza, pervades the stories, the common teaching of which is that we should comprehend the motives of humanity and never despise or ridicule: many of the peasants are rustic philosophers. [Trans. by J. E. Taylor, *o.p.*; by C. Göpp, $1 Holt, *N.Y.*, 1875.]

Two Stories: Christian Gellert; and, The Stepmother. 1858.

Idylls picturing German provincial life and rural character. The former is a study of the poet Gellert, and the rude but sensitive countryman who repays him in his own way for the benefit of his verses. *The Stepmother*, with its thoroughly German characters and environment, is more humorous. [3/6 Sonnenschein, 1882.]

*On the Heights [1865]. 1867.

(*Auf der Höhe.*) A story of court and village life, which are contrasted for philosophical reasons. In a little German state the king slights his pure and high-souled queen by loving a maid-of-honour, who returns his love. Discovering the intrigue, the queen separates herself from her husband, while Irma, though saved from suicide, lives a humble life of toil in the country, and alone with the contemplation of her sin, arrives at last at the serenity of repentance. Psychological analysis characterises the book, and lengthy comments on life and conduct are put in the mouth of the personages. [Trans. by F. E. Bunnett, 3 vols. 4/6 (Tauchnitz) Low; same trans. $1 Burt, *N.Y.*, 1890; trans. S. A. Stern, 2 vols. $2 Holt, *N.Y.*, 1875, 75c. Caldwell, *Boston*, 1896.]

Little Barefoot [1856]. 1872.

(*Barfüssele.*) A delicate, child-like fairy story of peasant life, with a shoeless maiden for heroine. Very characteristic of Auerbach in his minor fictions; truthful in rendering the dull, grinding life of the German village, but combining with these realistic elements the beauty of ideal humanity, interpreting with tender fancy the poetry of life. Purity, faith, self-sacrifice are shown to be of God as much as are the birds and the flowers. [Trans. by Dulcken, 7/6 ($4) Routledge; by E. B. Lee, $1 Holt, *N.Y.*, 1876.]

Edelweiss [1861]. 1869.

(*Edelweisz.*) A Black Forest idyll, depicting the homely life of a clock-making community. The story is pathetic, with a few glints of humorous character. Recounts the married life of a clockmaker and the innkeeper's daughter, who with her pride and unjust reproaches, leads him a miserable life, till a terrible accident awakes her to her error. The fundamental idea is the

reaction and friction of strongly contrasted characters, the daily intercourse becomes in time a mutual education. [Trans. by E. Frothingham, $1.25 Holt, *N.Y.* (5/- Low).]

Brigitta [1880]. 1880.

(*Brigitta.*) A peasant tale. The heroine, daughter of a peasant who has been ruined and brought to his grave by a swindler, is a nurse in a hospital where her enemy comes as a patient, and in a fit of fury she maltreats him, but instantly repents and expiates her act by serving him till his death. [Trans. by Clara Bell, 1/6 (Tauchnitz) Low; $1 Holt, *N.Y.*]

BERNHARD, MARIE. The Rector of St. Luke's. 1891.

A love-story whose chief interest lies in the study of character. The chief people are a girl, her lover (an artist whose past has an ugly blot which he dare not confess, and who yet will not marry her without confessing), and the Rector, who knows the truth, but will not betray it even to win the girl's love. [Trans. by E. L. Lathrop, $1.25, 75c. Worthington, *N.Y.*]

EBERS, GEORG MORITZ [1837-98]. *An Egyptian Princess [1864]. 1879.

(*Eine ägyptische Königstochter.*) A romance of ancient Egypt, by a learned Egyptologist, who founds the details of his work chiefly on Herodotus, supplemented and corrected by the results of modern research, the records of the cuneiform inscriptions, etc. Not, however, a slavish reconstruction of bygone ages; the writer deals with his materials imaginatively, and makes his characters think and feel as modern Europeans. He takes some historic personages, such as Cambyses, Amasis or Sappho, and weaves fact and fiction together, not refraining from an occasional anachronism. The romance opens in Hellas, passes into Persia, and finally makes Egypt the theatre of events. [2 vols. 3/- (Tauchnitz) Low; trans. by Emma S. Buchheim (Bohn's Lib.), 3/6 Bell ($1 Macmillan, *N.Y.*), 1887.]

Arachne; a Historical Romance. 1898.

Scene, Alexandria, B.C. 274, reign of the second king of the house of Ptolemy. Portrays the life of Greek sculptors and their models, and glances at the licentious Society of the court ruled by Queen Arsinoe and her boon companions. There are some violent scenes. Arachne is a statue; and there is much studio talk about æsthetics, realism, etc., in art, that sound very like the 19th century. [Trans. by Mary J. Safford, 2 vols. 6/- Low (75c., 40c. Appleton, *N.Y.*).]

The Burgomaster's Wife; a Tale of the Siege of Leyden [1882]. 1882.

(*Die Frau Bürgermeisterin.*) Story of that decisive event in the foundation of Holland's independence, the siege of Leyden by Valdez, when the starving and plague-stricken Dutch cut the dykes and let the sea inundate their rich lands that the Gueux might sail up to the walls and relieve them. [4/6 Macmillan; 20c. Munro, *N.Y.*]

Barbara Blomberg; a Historical Romance. 1897.

A study of German court life at Ratisbon, Brussels, etc., under Charles V. Barbara is a beautiful singer, the mother of Don John of Austria, who captivates the moody emperor; and much of the plot deals with her efforts to recover her son from his Imperial father. She is a passionate woman whose ambition brings her intolerable woe. The grandees and courtiers, the dignitaries of the Church, and the statesmen of this great epoch appear on the stage. [Trans. by Mary J. Safford, 2 vols. 6/- Low ($1.50, 80c. Appleton, *N.Y.*).]

*Uarda [1877]. 1877.

(*Uarda.*) Scene, Egyptian Thebes, 14th century B.C., the reign of Rameses II. Inner history of the Regent's conspiracy to usurp the throne while Rameses was warring against the Aramæans whom he defeated at Kadesh. The con-

spirators are among the chief characters; while the more agreeable ones include the daughter of Rameses, the half-Greek Uarda, and the poet Pentaur, hero of the national epos. A mass of learned details about manners and habits of life, religious rites and superstitions, and the various currents of thought, rationalistic and reactionary, are worked in. The plot is a modern one of infants changed at birth, and a happy resolution of difficulties crowned by marriage; the motives and passions are those of our own time and people. [2 vols. 3/- (Tauchnitz) Low; $1, 75c. Caldwell, *Boston*, 1898; 20c. Munro, *N.Y.*]

In the Blue Pike. 1896.

A *genre* picture of life in a provincial town (Nuremberg) just before the Reformation. "The Blue Pike" is an inn frequented by all classes. Tetzel, the seller of indulgences, who provoked Luther's ire, appears. [Trans. by Mary J. Safford, 3/- Low (75c., 40c. Appleton, *N.Y.*, 1896).]

Cleopatra [1894]. 1894.

(*Cleopatra.*) [Trans. by Mary J. Safford, 2 vols. 6/- Low ($1.50, 80c. Appleton, *N.Y.*).]

Homo Sum [1878]. 1878.

(*Homo Sum.*) A story of the Anchorites of the 8th century, who sought to escape from the world and from themselves at the foot of Sinai. The title implies not only "I am a man," but also "and a sinner". [Trans. by Clara Bell, 2 vols. (Tauchnitz) 3/- Low; 20c. Munro, *N.Y.*]

Per Aspera; a Thorny Path [1892]. 1893.

(*Per Aspera.*) Alexandria, *temp.* Emperor Bassianus: later Roman Imperial period. [2 vols. (Tauchnitz) 3/- Low.]

FRANZOS, KARL EMIL [b. 1848]. *The Jews of Barnow [1877]. 1882.

(*Die Juden von Barnow.*) Deeply sympathetic sketches of the Jews in a Polish ghetto, the events unsensational, and the reader's interest chiefly engaged by the humanity, the suffering, and the fortitude of these uncouth characters set amid such unfamiliar surroundings. [Trans. by M. W. Macdowall, 7/6 Blackwood ($1 Appleton, *N.Y.*).]

For the Right [1882]. 1888.

(*Das Kampf ums Recht.*) The hero is an unlettered peasant, who as village judge is inspired with an indefatigable zeal for justice, and through good and evil report strives for the right heedless of opposition. The story belongs to the year 1849, and the region of the Carpathians, giving us a view of the Slavonian country people, and of the institutions of old Austria. [3/6 J. Clarke; 30c. Harper, *N.Y.*]

FREYTAG, GUSTAV [b. 1816]. *Debit and Credit [1855]. 1856.

[*Soll und Haben.*] A study of German Society as affected by the industrial revolution of the 19th century. The struggle for existence is represented in the persons of a proud baron, a member of an effete aristocracy, who is endeavouring to stave off ruin by entering into commerce, and a wholesale grocer whose mercantile enterprises are successful. The various characters, many of them interesting in themselves and claiming the reader's sympathy, are involved more or less in the mercantile transactions that form the plot. [2/- ($1) Ward & Lock.]

*The Lost Manuscript [1864]. 1865.

(*Die verlorene Handschrift.*) A study of the scholarly side of German life and work, the experiences of a professor in his search for the lost books of Tacitus being the subject of the plot. The professor does not find the lost books, but he wins an adorable maiden; later he is so absorbed in his labours that he

neglects his wife, who becomes the object of the attentions of a libertine prince. An adventure with gypsies, a duel, scenes of court life and of student life, and the plot of a forger of manuscripts, etc.. all add to the interest of the book. [*o.p.* Chapman; 5/- Arnold, 1892; 60c. Open Court Pub. Co., *Chicago* (Paul), 1891.]

Our Forefathers: Ingo and Ingraban [1872]. 1873.

(*Die Ahnen: Ingo und Ingraben.*) First part of a projected series of romances that were to trace the history of a German family from the immigration in the 5th century to the founding of the new German Empire, and so to exhibit the permanence of the inheritance from the past and its value as a factor in the social evolution. Thuringia is the scene. Ingo is a fugitive Vandal prince at the period of the great Migration, who fights with the Alemanni against the Romans, and after his escape takes refuge at the Thuringian Court. Ingraban is his descendant in the time of Charlemagne. Here the Christian missionaries are introduced labouring among the barbarous Slavs. More detailed as a restoration of the past. [Trans. by Mrs. Malcolm, *o.p.*, Asher; *Ingo*, $1, *Ingraben*, $1 Holt, *N.Y.*]

HACKLÄNDER, FRIEDRICH WILHELM VON [1816-77]. The Countess of St. Alban. 1851.

A picture of the superficial aspects of actual life, the author's *forte* being description; busy streets, still life, etc., vividly depicted. The author has, very erroneously, been called "The German Dickens". [*o.p.*]

HAUFF, WILHELM [1802-27]. A Constant Lover. 1893.

The lover finds the original of a portrait that he has fallen in love with to be the ill-used wife of a brutal baron, whom he ultimately induces her to forsake, and then marries her. Highly romantic and improbable. [Trans. by John Nisbet, 3/6 Unwin.]

HAUSRATH, *Prof.* ["George Taylor"]. Antinous: a Romance of the Roman Empire [1881]. 1884.

(*Antinous.*) Hadrian's famous minion is the chief figure in this romance, his dreams and his despairing act of suicide are treated of. The character of Hadrian, the tricks and the virtues of contemporary paganism, the contentions of the Christian Church, are all set forth with a careful attention to history and archæology. (6/- Longman; 50c. Gottsberger, *N.Y.*]

Klytia; a Story of Heidelberg Castle [1882]. 1883.

(*Klytia.*) Germany in 1570 and the subsequent years was torn to pieces by contending sects, Lutherans and Calvinists and Catholics. Amid such scenes a pathetic story is worked out with a moral that duty is more important than dogma. [Trans. by Mary J. Safford, 2 vols. (Tauchnitz) 3/- Low (90c. Gottsberger, *N.Y.*).]

Jetta; or, Heidelberg under the Romans [1884]. 1886.

(*Jetta.*) A tragic chronicle of the great struggle on the debatable land of the Neckar and Rhine between the Alemanni and the decadent Romans under Valentinian. [Trans. by Sutton Corkran, *o.p.*, Paul.]

"HEIMBURG, W." [Bertha Behrens]. Her Only Brother [1882]. 1888.

(*Ihr einziger Bruder.*) A domestic novel; scene, an old home on the Baltic shore, the interest centring chiefly in the lives of three women of different character. Depicts the petty details of quiet, homely life, old-fashioned manners, and restrained emotions. Typical of many novels by this authoress. [Trans. by J. W. Wylie, $1.25, 50c. Crowell, *N.Y.*]

HEYSE, PAUL JOHANN LUDWIG [b. 1830]. The Dead Lake; and other Tales [1867]. 1870.

The others are *Doomed, Beatrice, The Beginning and End.* All characteristic of his method of interpreting human and social life; shadowy as to facts, the mental and emotional elements are the object of attention. [1/6 (Tauchnitz) Low.]

The Children of the World [1873]. 1882.

(*Kinder der Welt.*) Essentially a German story, yet interesting as the author's most elaborate and characteristic work. Very imaginative in form and treatment, rising into poetry now and then, and full of thought and criticism of life. A love story is the main source of interest. [*o.p.*, 3 vols. Chapman; $1.25, 75c. Worthington, *N.Y.*, $1.25 Holt, *N.Y.*, 1894.]

In Paradise [1875]. 1878.

(*Im Paradise.*) The Paradise Club is composed of artists in Munich, gathered together by a set of congenial spirits who would fain make head against the conventions of a Philistine society, and live a life of their own in which they may find scope for the individuality of each. [2 vols. $2, $1.20 Appleton, *N.Y.*]

La Marchesa: a Story of the Riviera; Her Excellency's Daughter; A Divided Heart. 1887.

Three uncommon stories, all sad; the inner life of passion and feeling, the deeper springs of character revealed with a minimum of external description, with an absence of fact that demands close attention. Novelettes that aim at finish and artistic perfection of form. [Trans. by John Philips, 5/- Stock.]

Incurable. 1890.

Diary of an invalid girl, at Meran, supposed to be dying. There she meets a young man of congenial character, also supposed to be on the brink of the grave, and their talk about the serious problems of death and life occupies the major part of the diary. [Trans. by Mrs. H. W. Eve, 6/- Nutt.]

"MARLITT, EUGENIE" [Eugenie John, 1825-87]. At the Councillor's [1877]. 1877.

(*In Hause des Commerzienrathes.*) A fair specimen of this prolific writer's sentimental fiction. Illustrates the unsettled state of the country after the Franco-German war, the troubles caused by sudden alterations of fortune, etc. [*o.p.*, 3 vols. Bentley; $1.50 Lippincott, *Phila.*]

Other novels are: *Gold Elsie* [1868], 1873; *The Old Maid's Secret* [1868], 1872; *The Princess of the Moor* [1872], 1872; *The Second Wife* [1874], 1875; each 2/- Ward & Lock, $1.50 Lippincott, *Phila.*]

MÜLLER, *Prof.* FRIEDRICH MAX [1823-1900]. German Love: Fragments from the Papers of an Alien. 1877.

(*Deutsche Liebe.*) A tender and pathetic recital of a pure love, Platonic, first by choice, and then by necessity. Poetical both in conception and execution. [5/- Longman; $1.25 Jansen, *Chicago.*]

REUTER, FRITZ [1810-74]. *Seed Time and Harvest [1862-64]. 1878.

Reuter's masterpiece of story telling, a picture of real life in rural Mecklenburg, full of spontaneous gaiety and of tender feeling. Uncle Bräsig is one of the finest creations in German literature. [$1.25, 75c. Lippincott, *Phila.*]

In the Year '13. 1867.

Reuter is the chief humorist of modern German literature. This is a story delineating country life in Mecklenburg with liveliness, though not without touches of pathos. Both the above are translated from the Platt-Deutsch. [Trans. by C. L. Lewis, 1/6 (Tauchnitz) Low, 1867; 10c. Munro, *N.Y.*]

ROBERTS, BARON ALEXANDER VON. Lou [1894]. 1894.

(*Lou.*) A pathetic story of a young Nubian slave; scene, Paris. [Trans. by Jessie Haynes, 2/6 Heinemann; 50c. Amer. Pub. Co., *N.Y.*, 1896.]

SACHER-MASOCH, LEOPOLD VON [b. 1836]. Jewish Tales. 1894.

A selection of twenty-six tales or character studies, by a Galician, dealing with the Jews in those eastern European countries where their peculiar habits, prejudices and superstitions are maintained with the least modification. [Trans. by H. L. Cohen, $1 McClurg, *Chicago.*]

SCHEFFEL, JOHANN VICTOR VON [b. 1826]. Ekkehard [1855]. 1872.

(*Ekkehard.*) The biography of a 10th century poet, and a vivid picture of mediæval life in court and convent. The central figure is well characterised; disappointed in his ambitions and disgraced, he retires to a hermitage amidst the Alps, and here recovers the health of his soul. [2 vols. 3/- (Tauchnitz) Low; 2 vols. $1.50 Crowell, *Boston*, 20c. Munro, *N.Y.*]

SPIELHAGEN, FRIEDRICH [b. 1829]. Problematic Characters [1861]. 1869.
Through Night to Light [*sequel*; 1862]. 1869.

(*Problematische Naturen.*) A study of the problems and emotions of the period immediately preceding the 1848 Revolution, comprising various enigmatic characters typical of the Prussian life of that time in the aristocratic and bourgeois classes. [(1) Trans. by Schele de Vere, each 50c. Holt, *N.Y.*]

The Hohensteins [1864]. 1870.

(*Die von Hohenstein.*) Spielhagen's novels may be called studies in social evolution. In this story of three generations of the Hohenstein family a chapter of contemporary history, from 1848 onwards, is unrolled. The revolutionary Munzer is the true exponent of the theme; around him are the numerous members of the Hohenstein family, whose various relations and interests are the means of showing the forces at work beneath the social movement. [Trans. by Schele de Vere, 50c. Holt, *N.Y.*]

Hammer and Anvil [1869]. 1870.

(*Hammer und Amboss.*) [Trans. by W. H. Browne, 50c. Holt, *N.Y.*]

The Block House on the Prairie [1870]. 1882.

(*Deutsche Pioniere.*) The life of the German pioneers in America in the middle of the 17th century, and the difficulties and hardships of their existence on the outskirts of civilisation. Episodes of Indian warfare, and of the conflicts between French and English. [*o.p.*, pub. 10/6 City of London Pub. Co.]

*The Breaking of the Storm [1878]. 1878.

(*Sturmflut.*) A picture of social life in Berlin during the recent financial crisis, caused by the irruption of the French milliards into the monetary world. The author traces the effects upon the state and upon society, the rage for speculation, the decay of old-fashioned integrity, the extravagance of the upper classes, and the discontent of the poor. [Trans. by Stephenson, 3 vols., *o.p.*, Bentley.]

The Skeleton in the House [1879]. 1882.

(*Das Skelett im Hause.*) A humorous sketch of conjugal life; the moral is that a man who is loved by his wife may confess anything so long as it reaches her from his own lips. [Trans. by J. Marsden, 3/- Kolckmann; trans. by Mary J. Safford, 25c. Harlan, *N.Y.*]

STINDE, JULIUS [b. 1841]. The Buchholz Family [1886]. 1886-7.

(*Die Familie Buchholz.*) The story of this family forms a complete delineation of the manners, character and domestic life of the middle class in Berlin—their petty personal interests, and dull, commonplace existence, their coarse tastes and unrefined conversation. There is no satire, but some humour; the kind motherly Frau Buchholz is an unconscious humorist, and Frau Berzfeldt is responsible for many a shaft of mother-wit in the snubs she inflicts on her dear friends. [4 vols. each 3/- Bell ($1.25 Scribner, *N.Y.*).]

STORM, THEODORE [b. 1817]. Immensee [c. 1850]. 1864.

(*Immensee.*) One of the simplest and most pathetic of German stories, almost devoid of incident, but full of exquisite feeling. Reinhardt and Elizabeth grow up as child-lovers, but are parted by circumstances, and he is left to a life of solitude. [*o.p.*, Leypoldt, *Phila.*]

SUDERMANN, HERMANN [b. 1857]. Dame Care [1890]. 1891.

(*Frau Sorge.*) A story of a boy who was born in a time of misfortune, and was attended throughout life by Dame Care, but always bore himself manfully and with generous feeling for others. Realistic in portraiture of the commonplace features of daily life, imaginative in rendering the nobler possibilities of character. [Trans. by Bertha Overbeck, 2/6 ($1) Harper.]

The Wish. 1894.

A short tale, but a ruthless psychological study of a hidden sin—an involuntary wish in a moment of strong excitement, bitterly repented of and expiated by death. [Trans. by Lily Henkel, 6/- Unwin ($1 Appleton, *N.Y.*).]

Regina; or, The Sins of the Fathers.

A tragedy of hate and love; scene, a Prussian village in 1814-15. The legacy of guilt and retribution is bequeathed to his son by a nobleman who turned traitor after Jéna. This son, overwhelmed with the burden of shame, and Regina, a peasant girl, the victim of his father's profligacy, are the protagonists, between whom springs up a love, forbidden by human and divine laws, yet pure and heroic. There is "fundamental brain-work" in the story. [Trans. by Beatrice Marshall, Lane, 1898.]

"WERNER, E." [F. Bürstenbinder]. Hermann [1872]. 1879.

(*Hermann.*) Story of a young count and the girl he loves, illustrating the thesis that a curse descends on the children from the father's sins. In the end the cloud that overshadows their courtship is lifted, the sins are expiated, and a tragic conclusion averted. [*o.p.*, pub. 10/6 Remington; trans. by M. S. Smith, 10c. Munro, *N.Y.*]

At the Altar [1873]. 1878.

(*Am Altar.*) Protestantism *versus* Catholicism, the struggle in the mind of a young man trained in the priesthood from infancy, though one of his parents was a Protestant. Ultimately he throws up his vows and marries. [Trans. by Mrs. Parker, 2 vols., *o.p.*, pub. 21/- Low; $1.25 Lippincott, *Phila.*]

Success: How He Won It [1874]. 1876.

(*Glück auf.*) A picture of labour struggles, and a sentimental study of the growth of respect and affection between a well-born wife and a *parvenu* husband, a mine owner whose character is tried and strengthened by the shock of circumstances. [Trans. by Christina Tyrrell, 3/6 Macmillan; by F. A. Shaw, *sub tit.*, *Good Luck*, 6d. Routledge; 40c. Estes, *Boston*, 1878.]

Riven Bonds [1875]. 1877.

(*Gesprengte Fesseln.*) A story of matrimonial rupture, which ends satisfactorily. [Trans. by Bertha Ness, 1/- Ward & Lock, 1885; 6d. Routledge, 1890.]

Vineta [1877]. 1877.

(*Vineta.*) Patriotic antagonism at odds with love: a German junker and a Polish countess being the two chief characters, and the scene laid on the borders of Poland and Prussia. There is an ingenious plot, and a good deal of character-drawing of local and national types. [Trans. by F. A. Shaw, $1.50 Estes, *Boston*; $1 Dodd & Mead, *N.Y.*, 1884; 20c. Munro, *N.Y.*]

Banned and Blessed [1884]. 1884.

(*Gebannt und erlöst.*) A weird romance, the principal figure of which is a great German noble, who lives in his lonely stronghold, and is hated by all on account of a sinister mystery. All is cleared up eventually, a great flood being the instrument of poetic justice. [Trans. by Mrs. A. L. Wister, $1.50 Lippincott, *Phila.*; 25c. Weeks, *Chicago*, 1896.]

St. Michael [1887]. 1887.

Mainly the life-story of a steadfast young man, unacknowledged grandson of a count in N. Germany, of his hard struggle with adversity, his moral growth, his love, marriage and worldly success. [Trans. by Mrs. A. L. Wister, $1.25 Lippincott, *Phila.*; trans. by M. S. Smith, 2 pts. 40c. Munro, *N.Y.*]

ZSCHOKKE, JOHANN HEINRICH DANIEL [1771-1848]. The Rose of Disentis.

A romance located in a Swiss village during the wars between France and Austria late in the 18th century. The hero of the love story is a noble and heroic patriot, who loves a Viennese. [$1.50, $1 Sheldon, *N.Y.*]

Labour Stands on Golden Feet [1817]. 3rd ed. 1870.

A study of artisan life in a German town, and of the principles of healthy social progress, depicting the life of a pious and industrious family for three generations from Thadeus the tinker. Their prosperity is a benefit to the town on account of their generosity and good example. [2/- Philip; $1 Cassell, *N.Y.*]

Tales. 1890.

A New Year's Eve, The Broken Pitcher, Jonathan Frock, Walpurgis Night. [Trans. by Parke Godwin and W. P. Prentice, $1 (2/6) Putnam.]

F.—MODERN GREEK FICTION.

BIKÉLAS, DEMETRIOS. Loukis Laras. 1881.

A story of the Greek Revolution, in the form of reminiscences of a Chiote merchant. This author is the leading novelist of modern Greece. [Trans. by J. Gennadius, 7/6 ($2.25) Macmillan.]

Tales from the Ægean. 1896.

Sketches of contemporary Greek life, simple and natural in style, refined in feeling and sentiment. [Trans. by L. E. Opdycke, $1 McClurg, *Chicago*.]

EPHTALIOTIS, ARGYRIS. Tales from the Isles of Greece. 1897.

Miscellaneous tales, romantic, idyllic and *genre* pictures of peasant life in the Greek islands at the present day; with three stories of the War of Independence. [Trans. by W. H. D. Rouse, 2/6 net Dent.]

XENOPOULOS, GREGORY. The Stepmother; a Tale of Modern Athens. 1897.

A short story of Greek home life, truthful in reproducing the features of modern Athens, and in the revelation of the intimate domestic life of which strangers see so little. The author aims by his narrative to point out the evils of the Greek practice of very early marriage. [2/6 net Lane.]

G.—HUNGARIAN FICTION.

JÓKAI, MAURUS [b. 1825]. *The Lion of Janina; or, The Last Days of the Janissaries [1852]. 1897.

The Lion is the redoubtable Ali Pasha (d. 1822), and the book gives a spirited and gorgeous description of Turkish life, and of his stubborn and sanguinary resistance to the Turkish forces (1819). [Trans. by R. Nisbet Bain, 6/- Jarrold ($1.25 Harper, *N.Y.*).]

Halil the Pedlar; a Tale of Old Stambul [1854]. 1901.

Based on the history of Halil Patrona, a poor huckster, who headed a rebellion, dethroned a Sultan, and became Prime Minister to his own nominee. Halil, much idealised, yet a fine incarnation of Turkish character, is the central figure of a story that is full of colour and romance. [6/- Jarrold.]

*An Hungarian Nabob [1856]. 1898.

A richly coloured picture of bygone manners, full of vivid, bustling scenes, various native characters, and humorous and dramatic incidents. The central figure is a Hungarian potentate of vast estates, living amidst a crowd of retainers, wassailing companions, women, gamblers, fools, gypsies. The plot relates to the intrigues of his dissolute heir and his marriage with a young girl which serves to baffle them. [Trans. by R. N. Bain, 6/- Jarrold ($1.25 Doubleday, *N.Y.*).]

*'Midst the Wild Carpathians. 1894.

A historical romance of 17th century Transylvania and the struggle with the Turks; very picturesque in its spectacle of semi-barbaric life and the scenery of mountain and forest. [Trans. by R. N. Bain, 5/- Jarrold, 1897 ($1.25 Page, *Boston*).]

*The New Landlord. 1868.

The passive resistance of the Hungarians to the Austrian domination (1849-59), exhibited in the persons of a stubborn old gentleman whose estates are ruined, his imprisoned nephew, and the titular hero, who, at first benefiting by the persecution, is incited at length to become a hot antagonist of the government. [Trans. by Arthur J. Patterson, 2 vols., *o.p.*, pub. 21/- Macmillan.]

Black Diamonds [1870]. 1896.

Another high-pitched story of love and picturesque incident; life among the wild miners of Bondavar and social and commercial life in Buda-Pesth. Ivan is a faultless hero, whose virtues and accomplishments surpass those of all his fellows. The translation is largely abridged. [Trans. by Francis A. Gerard, 6/- Jarrold ($1.50 Harper, *N.Y.*).]

Pretty Michal [1877]. 1892.

A grim and sinister narrative of extraordinary incidents said to be founded on fact; both exciting and pathetic. Scene, Kassa, in Northern Hungary, late in the 17th century. [Trans. by R. N. Bain, 6/- Jarrold, 1897 ($1, 50c. Cassell, *N.Y.*).]

*Timar's Two Worlds. 1880.

A kind of Magyar *Monte Cristo*, though a thoroughly characteristic work, wildly imaginative and almost impossible in characters and incidents, faithful in treatment of scenery and surroundings. The people delineated differ widely from Western types, being Oriental and fantastic in traits. The action takes place in Lower Hungary, on or near the Danube. The passage of the Iron Gates is a memorable episode. [Trans. by Mrs. H. Kennard, 6/- Blackwood ($1, 50c. Appleton, *N.Y.*).]

Eyes like the Sea [1890]. 1893.

The author's own romantic history; he is himself the hero, and tells the story of his life as a boy and his later experiences. Contains broad views of the political movements in Hungary during the last two generations. The heroine is a fascinating figure. [Trans. by R. N. Bain, 6/- Lawrence & Bullen, 1893 ($1, 50c. Putnam, *N.Y.*).]

*The Green Book; Freedom under the Snow. 1897.

The story of a Nihilist conspiracy under Alexander I. of Russia (1830). Depicts realistically and with strong individual characterisation the various classes of the Russian people, the stormy politics, and seething discontent. Court intrigue affords some scenes of comedy. [Trans. by Mrs. Waugh, 6/- Jarrold, 1897 ($1.50 Harper, *N.Y.*).]

Debts of Honour. 1900.

Full of vigorous incident and abrupt changes from grave to gay, in spite of the gloomy theme—the annals of a family burdened with a curse that leads at last to a grim catastrophe. The national insurrection in Hungary half a century ago is brought in. [Trans. by A. B. Yolland, 6/- Jarrold ($1.25 McClure, *N.Y.*).]

The Poor Plutocrats [1860]. 1899.

A sensational story of the adventures and daring deeds of a brigand, "Fatia Negra," or the Black Mask, who plays two *rôles*, the other being that of a respectable baron. [Trans. by R. N. Bain, 6/- Jarrold ($1.25 Doubleday, *N.Y.*).]

The Nameless Castle. 1898.

(*Névetelen vár.*) A romance of mystery and adventure, telling how a daughter of Marie Antoinette sought an asylum in a Hungarian stronghold, and how Napoleon's emissaries gave chase. [Trans. by S. E. Boggs, $1.25 Doubleday, *N.Y.* (6/- Jarrold, 1899).]

The Tower of Dago. 1899.

A gory and often impressive melodramatic tale of fraternal hatred and revenge. [3/6 Sands.]

The Day of Wrath [c. 1850]. 1900.

A powerful melodramatic picture of Hungarian life in the early years of the 19th century, crowded with lurid figures, some of them typical of a people of strong passions, some purely mythical creations. Scenes of startling force, such as that one where a man decapitates his wife, are characteristic of the book. [Trans. by R. N. Bain, 6/- Jarrold; $1.25 McClure, *N.Y.*).]

Dr. Dumány's Wife. 1899.

History of the strange marriage of Dr. Dumány, the Silver King; deals with political life. Opens with a powerful description of a railway accident on the St. Gothard. [Trans. by F. Steinitz, reprint of 1st ed. (Cassell, *N.Y.*, 1891), *sub tit.*, *There is no Devil*, 6/- Jarrold ($1.25 Doubleday, *N.Y.*).]

The Baron's Sons. 1900.

Condensed from *The Sons of the Stony-hearted Man*, a romance of the Hungarian Revolution of 1848; romanticised history, full of thrilling deeds and perils, that are semi-historical. The baron's widow, instead of carrying out his deathbed wishes, abets her sons in their revolt from Austria. [Trans. by P. F. Bicknell, 6/- Macqueen ($1.50 Page, *Boston*).]

Manasseh. 1901.

Life among a primitive people hidden away in far Transylvania. The opening scenes are laid in Rome, and the view of the corrupt society there forms a striking contrast to the pastoral simplicity and savage warfare that succeed. Period, 1848. The story somewhat abridged. [Trans. by P. F. Bicknell, 6/- Macqueen ($1.50 Page, *Boston*).]

MIKSZÁTH, KAÁMÁN [b. 1849]. The Good People of Pawlocz. 1893.

A collection of fifteen of his stories, picturing the vices, crimes and superstitions of his countrymen; almost unrelievedly wretched. Mikszáth is called the "Hungarian Bret Harte". [21/- (folio) Dean.]

St. Peter's Umbrella. 1900.

Racy sketches of Slovak and Magyar peasantry and townsfolk in an out-of-the-way corner of Hungary, united by a whimsical story about an umbrella, which impressed the simple villagers as part of the ceremonial of a burying, and also played a part in bringing two lovers together. [Trans. by B. W. Worswick, 6/- Jarrold ($1.50 Harper, *N. Y.*]

H.—ITALIAN FICTION.

I. BEFORE 1800.

BANDELLO, MATTEO [1480-1562]. Twelve Stories [1554-73]. 1890.

Bandello, Bishop of Agen, was the most important of the Italian *novellieri*. His *novella* is a popular story, derived from the French *fabliau*, full of spirited action, and true to the life of his time, a dissolute period. The subjects and manner of treatment are extremely various, tragic and comic, romantic, amatory, and satirical of the clergy. He constantly boasts that they are founded on fact, and the actual incidents introduced are said to have been very offensive to many families of high rank. Bandello introduces a certain measure of character-drawing, in which Boccaccio and Straparola were deficient. *Romeo and Juliet* is based on a French adaptation of one of his stories; other Elizabethan plays have a like origin, as, *e.g.*, Beaumont and Fletcher's *Triumph of Death*, founded on the story of a wife's revenge—the fourth of this series. This translation leaves out the grossness that characterises so many of the tales. [Trans. by John Payne, 6 vols., *subscr.* £7 7/- Villon Society (selected and trans. by Percy E. Pinkerton, 7/6 net Nimmo), 1894.]

BOCCACCIO, GIOVANNI [1313-75]. *The Decameron [1358]. 1886.

A series of a hundred stories supposed to be related in ten consecutive days for mutual delectation by a party of ten ladies and gentlemen who had retreated to a charming asylum from plague-stricken Florence in the year 1348. A book whose influence on European writers of all succeeding ages has been incalculable. The qualities that distinguish it are the perfect command of narrative art, imaginative grasp, and a forcible and graceful style. Some of the stories are tragedies, some are comic, some are idylls: love is the dominant motive throughout. Boccaccio took most of his plots from the current fiction of his time, from the popular French *fabliaux*, from Oriental and classical sources, from actual history, and from tradition. Many of the subjects are sensual and very frankly dealt with, but contemporary manners are responsible for this, as the author's sentiment is not impure. [Trans. by John Payne (1886), with 20 plates by Louis Chalon, 2 vols. 63/- net Lawrence & Bullen, 1893 (the most literal English translation); with introduction by Thomas Wright (1873), 10/6 net Murray, *Derby* ($2 Routledge, *N.Y.*), 1878; by Sharpe, 4 vols. 10/- net Gibbings, 1896; *Forty Tales from the Decameron*, 1/- (40c.) Routledge, 1884.]

ROSCOE, THOMAS [tr.]. The Italian Novelists: trans. from the Original. 1825.

Selections from the *Novelle Antiche*, Boccaccio, Sacchetti, Ser Giovanni Fiorentino, Massuccio, Sabadino degli Arienti, Sozzini, Agnolo Firenzuola, Gentile Sermini, Giovanni Brevio, Girolamo Parabosco, Giovambattista Giraldi Cinthio, Anton-Francesco Grazzini, Ortensio Lando, Straparola, Bandello, Sansovino, Anton-Francesco Doni, Erizzo, Ascanio Mori da Ceno, Malespini, Maiolino, Bisaccioni, Colombo, Bargagli, Bottari, Capacelli, Soave, Altanesi, Magalotti, Lodoli, Maria Manni, Girolamo Padovani, Luigi Sanvitale, Carlo Gozzi, Luigi Bramieri, Robustiano Gironi. [1/6 (80c.) Warne, 1880.]

STRAPAROLA, GIOVAN FRANCESCO [16th century]. The Nights [1550-53]. 1894.

Seventy-four stories are related during thirteen nights by a company of ladies and gentlemen to amuse the Duke of Milan's daughter. They are derived from various sources, Italian tale-tellers, including Boccaccio, the *fabliaux*, the Arthurian legends, Arabian literature, and folk-lore. Fantasy and fairy romance predominate, and many of the mythological stories have attained wide popularity since in adaptations by Hans Andersen, Grimm, and Perrault: *Puss in Boots* is perhaps the best known. There are also stories of knights and of the bourgeois classes, and characteristic drolleries ; while the rich, voluptuous life of the Italian nobility is depicted in warm colours as a background. [Trans. by W. G. Waters, *illustrated* by E. R. Hughes, 2 vols. 63/- net Lawrence & Bullen ($25 Scribner, *N.Y.*).]

MASSUCCIO [mid. 15th century]. Novellino. 1895.

A collection of fifty disconnected stories, bluntly realistic, after the manner of Boccaccio. A few are in the vein of genuine *buffo*, a few are tragedies pure and simple, but the majority of the others either satirise or castigate the clergy and unchaste women. [Trans. by W. G. Waters, *illustrated* by E. R. Hughes, 2 vols. 63/- net Lawrence & Bullen.]

II. FROM 1800 TO THE PRESENT DAY.

BARRILI, ANTON GUILIO. The Eleventh Commandment. 1882.

The chief characters of this gay little comedy are a brotherhood of modern friars who have shut themselves away from Society in order to pursue their archæological researches. But a pretty girl becomes a novice and teaches them an eleventh commandment. [50c. Gottsberger, *N.Y.*]

A Noble Kinsman. 1885.

A novel of plot, dealing with the intrigues and embarrassing situations that arise through the loss of a will. The scene is Naples, and the history of a family for two generations is recounted with graphic sketches of character. [Trans. by H. A. Martin, *o.p.*, 2 vols. Unwin.]

The Devil's Portrait. 1885.

A novel of plot, that is chiefly melodramatic, but also contains faithful reproduction of the ideas and talk of Italian studios. Spinello Spinelli, a talented artist of five centuries ago, loses his betrothed mysteriously, and after exposing and avenging the villainy committed on him and her, becomes mad, and dies. [Trans. by Miss E. Wodehouse, *o.p.*, 2 vols. Remington ; 75c., 40c. Gottsberger, *N.Y.*)

D'ANNUNZIO, GABRIELE [b. 1864]. The Child of Pleasure [1889]. 1898.

(*Il Piacere.*) D'Annunzio's first presentation of a type which reappears as the hero of his subsequent romances. Sperelli is a Roman poet, a worshipper of beauty, devoted to art, completely absorbed in his own sensations (he is avowedly a rendering of the author's own personality). His life is merely the commonplace life of a young man about town, and interest is focussed on the analysis of his emotions, and the sufferings laid up for himself by a life of pleasure. His relations to two women entail disquisitions on the nature of love, which the author's philosophy reduces to a bestial phenomenon, while adorning it with all the sensuous attractions of poetry. [Trans. by G. Harding, 6/- Heinemann ; $1.50 Richmond, *N.Y.*]

*The Victim [1892]. 1899.

(*L'Innocente.*) A gloomy story of moral retribution falling on a husband for his unbridled lust and egotism, and on his wife for an act of momentary weakness :

a history of their inner lives, with a paucity of external incident. In the hero's brother the author paints a high-minded man, and this figure and that of the grand old peasant di Scordio are the fruit of his reading of Tolstoy. [Trans. by Georgina Harding, 6/- Heinemann.]

*The Triumph of Death [1894]. 1898.

(*Il Trionfo della Morte.*) The insatiable passion of the egoist Giorgio for Ippolyta, which demands more than human nature can give, changes by a morbid process into homicidal mania. An example of this author's analysis of erotic emotion, terrible as an exposure of human sensuality. This story is the vehicle for the author's philosophy of individualism and hedonism. The influence of Maeterlinck and his school is apparent. A visit to the sanctuary of Casalbordino, where the diseased and the crippled are seeking miraculous relief, is more horrible in its description of repulsive sights than anything in Zola's *Lourdes*. These three novels constitute a trilogy, linked together, not by identity of character or connection of events, but by the unity of feeling and thought; he calls them *The Romances of the Rose*. [Trans. by Georgina Harding, 6/- Heinemann; by A. Hornblow, $1.50 Richmond, *N.Y.*, 1896.]

The Virgins of the Rocks [1896]. 1899.

First of a new trilogy, *The Romances of the Lily*. Is symbolical, and has been compared in its colouring to a canvas by Burne-Jones or Rossetti. The D'Annunzian hero, brooding over his dream of restoring the supremacy of Rome by the re-establishment of his famous house, comes in his quest for a wife to a castle where dwell three beautiful ladies, each the type of some spiritual excellence. The author exhausts his powers of sensuous description in surrounding these fairy-like creatures with an atmosphere of poetry. The other two volumes are to be entitled *The Prodigy* and *The Annunciation*. [6/- Heinemann; trans. by A. H. and G. Antona, *sub tit.*, *The Maidens of the Rocks*, $1.50 Richmond, *N.Y.*, 1898.]

The Flame of Life. 1900.

First of *The Romances of the Pomegranate*. A problem of art and love, wherein a poet grows conscious that he must sever his *liaison* with an actress if he is to be great. This idea is worked out with the voluptuous imagery that characterise all this writer's novels. [Trans. by Kassandra Vivaria, 6/- Heinemann ($1.50 Page, *Boston*).]

FARINA, SALVATORE. Love Blinded. 1879.

A little drama of conjugal life among the upper middle classes in Milan. A young husband and wife, thinking they do not love each other, agree to part; but the husband is stricken with temporary blindness, and, while the wife nurses him, they fall in love with each other. [Trans. by "Marcellina," *o.p.*, Charing Cross Pub. Co.]

Signor I. 1888.

Story of a girl's marriage against her father's wishes, and their ultimate reconciliation; told with pathos and sympathy. [Trans. by the Baroness Langenau, 6/-, 1/- Gardner, *Paisley*; $1.25 Cupples, *Boston*.]

FOGGAZARO, ANTONIO. Daniele Cortis. 1890.

Cortis is a Democratic politician, who loves his married cousin, Elena, and this is the history of their long vacillation between love and duty, terminating in the victory of the latter. The aim of the book is distinctly moral. These two figures are the subjects of detailed studies of character and conduct, their circle of friends are well portrayed, while the politics and finance of the capital are put before the reader to help to explain the character of Cortis. Dialogue is the characteristic method of the book. [Trans. by S. L. Simeon, *o.p.*, 6/- Remington.]

MANZONI, ALESSANDRO [1785-1873]. *The Betrothed [1825]. 1875.

(*I Promessi Sposi.*) The greatest of Italian romances. Milan and the shores of Lake Como are the scenes, at the time of the Spanish domination in the 17th century; and the author is careful to array his authorities for the historical details worked in. The saintly Cardinal Frederigo Borromeo is portrayed eulogistically. Milan in the agonies of famine and pestilence is an impressive episode, though Goethe objected to the elaboration of its historical treatment. It affords a faithful picture of life in Italy, full of insight into human nature, and of sympathy with the poor and lowly; the descriptive passages show a poet's love of beauty.

Of it 116 Italian editions have been issued (37 printed at Milan, 18 at Florence, 11 at Naples, 7 at Lugano, 6 at Turin, 3 at Parma, 3 at Mendrisio, 2 at Leipzig, 2 at Malta, 1 each at Leghorn, Placentia, Pesaro, Vienna, Rome, Brussels, and London, 20 in Paris). Of translations, 17 in German, 19 French, 10 English, 3 Spanish, 1 Greek, Swedish, Dutch, Russian, Hungarian, and Armenian. (*Athenæum*, 18th August, 1877.)

[(Bohn's Lib.) 5/- Bell ($1.50 Macmillan, *N.Y.*); (Minerva Lib.) 2/- (75c.) Ward & Lock, 1889.]

RUFFINI, GIOVANNI DOMENICO [1807-81]. Lorenzo Benoni [1853].

The life of an Italian patriot and revolutionary, written in English by a refugee. Embodies the stories of Ruffini himself and his brother (Mazzini is introduced as "Fantasio"). Begins with his schoolboy republicanism, then we have the story of 1831, its conspiracies and revolution, and a host of romantic personal episodes. [*o.p.*]

Doctor Antonio; a Tale [1856]. 1890.

The love-story of an Italian patriot and the daughter of an exclusive English baronet. The three characters are strongly yet delicately individualised, and the interpreting of motive and feeling causes some excellent comedy. [*o.p.*, 2/6 Stott (75c. net, McClurg, *Chicago*).]

Lavinia. 1860.

A novel of plot, varied in scene, characters and incidents, and in manner of narration. An Italian artist of republican tendencies, a French realist, a dog-fancying Spanish Countess, two Roman swindlers, an Italian Bishop, some English, and the heroine with her mercurial nature, are the chief characters. [3 vols., *o.p.*, Rudd, *N.Y.*]

Carlino. 1870.

A good example of the short story as written by several continental novelists. Extremely simple; the story of an aristocrat who is subdued and humanised by the tender devotion of an affectionate young man; with incidental sketches of characters and manners, both Italian and French. [25c. Lippincott, *Phila.*]

SERAO, MATILDE. Fantasy. 1891.

The contrasted lives of two women from girlhood upwards; the one of a simple wholesome nature, the other neurotic, and governed by eccentric ideals. Into the quiet home life of the former with her young husband the other enters as a spirit of mischief. [Trans. by Henry Harland and "Paul Sylvester," 2/6 Heinemann; 50c. U.S. Book Co., *N.Y.*]

Farewell Love. 1894.

A study of uncontrollable passion; the history of a girl who is a slave to love and dies a victim to her infatuation for a man who despises her. A painful story, in subject and treatment not congenial to English people. [Trans. by Mrs. Harland, 2/6 Heinemann.]

The Ballet-Dancer; and, On Guard. 1901.

The former is a story of an unfortunate ballet-dancer, a woman "more sinned against than sinning". The other, simple in plan, has noteworthy sketches of character in a Piedmontese, governor of a prison, and his little boy. Prison life is depicted with knowledge and sympathy. A defective translation. [6/- Heinemann ($1.50 Harper, *N.Y.*).]

The Land of Cockayne. 1901.

An exposure of the gambling mania in Naples, where lottery competitions flourish to an alarming extent. The authoress depicts the tragedies caused by this fever, the central incident and the most harrowing being the break-down and death of a nobleman's daughter, who has been repeatedly hypnotised to anticipate for him the winning numbers. [6/- Heinemann ($1.50 Harper, *N.Y.*).]

VERGA, GIOVANNI. *The House by the Medlar Tree. 1890.

A realistic picture of peasant life in an Italian fishing hamlet; shows the minuteness of detail that characterises the best American novelists, the result being that the tale seems to tell itself, with no obtrusive comment or explanation. [Trans. by Mary A. Craig, $1 (2/6) Harper.]

VILLARI, LINDA [*née* WHITE]. In Change Unchanged. 1877.

A story of Florence and Bellosguardo, with a series of character sketches and a more finished portrait of a brilliant talker, Miss Whitman, said to be a study of Mrs. Browning's dearest friend. [*o.p.*, 2 vols., Macmillan; $1.25 Holt, *N.Y.*, 20c. Munro, *N.Y.*]

I.—SCANDINAVIAN AND FINNISH FICTION.

ANDERSEN, HANS CHRISTIAN [1805-75]. Improvisatore; or, Life in Italy [1835]. 1845.

"A kind of disguised autobiography which exhibits the author's morbid sensibility and what I should call the unmasculine character of his mind" (H. H. Boyesen). The pictures of old Italy before the Revolution are full of strong imaginative life and poetic colour. He wrote the book after his return from Rome, and it was the beginning of his popularity. [Trans. by Mary Howitt, 2/- Ward & Lock; 50c., 25c. Bonner, *N.Y.*]

O. T.; a Danish Romance. 1870.

A complicated story of treachery on the one hand, and on the other of a woman's great devotion and the sufferings of her unhappy son. [With *A Danish Fiddler*, 50c. Harper, *N.Y.*]

"ANO, JUHANI." Squire Hellman; and other Stories. 1893.

The "Squire" is a humorous creation, an old miser on whom waggish villagers wreak a practical joke, fleecing him of a substantial sum. *The Pioneers* is a pathetic story of two poor settlers, man and wife, who wear out their lives in trying to reclaim the wilderness. [Trans. from the Finnish by R. Nisbet Bain, 1/6 Unwin (50c. Cassell, *N.Y.*).]

BERGSÖE, WILHELM [b. 1835]. The Bride of Roervig. 1877.

A romantic story of the Roervig sands in Zealand, told by a Copenhagen professor; with descriptive passages. [Trans. by Nina Francis; *o.p.*, pub. 7/6 Tinsley.]

BJÖRNSON, BJÖRNSTJERNE [b. 1832]. *Synnöve Solbakken [1857]. 1881.

(*Synnöve Sunnyhill*). The first of the simple delineations of peasant life in Norway, in which Björnson portrays the honest farmers and labourers, among whom he had dwelt, with a truthfulness to the life as he saw it, and a fellow-feeling that was new in Norse literature. This pastoral tells how a rough and passionate youth was refined by the influence of a pure love. [Trans. by Julie Sutter [1881] 3/- net, Heinemann ($1.25 Macmillan, *N.Y.*), 1894.]

*Arne [1858]. 1889.

Primitive, unsophisticated people, and simple ways of life and thought, portrayed in a transparent style, with much of the poetic atmosphere and glamour of the North. Arne is the son of a maiden, betrayed and afterwards married by a village gallant, who brutally maltreats her. His story is carried down to his love and marriage. [Trans. by Walter Low [1889] 3/- net, Heinemann ($1.25 Macmillan, *N.Y.*).]

A Happy Boy [1860]. 1896.

The simple record of a peasant boy's growth, love, ambition and final success, and a faithful delineation of country life in Norway. The old pastor's

care for the talented boy who might follow the devil as easily as he follows his good angel, is related with a simplicity that veils the subtlety. [Trans. by Mrs. W. Archer, 3/- net, Heinemann ($1.25 Macmillan, *N.Y.*), 1896.]

The Fisher Lass [1867-68]. 1896.

The life of a wayward girl of humble origin, who is seized with an ambition to go on the stage. The book is thoroughly Norse in characters, ideas and manners; it aims at showing the strength of native talent and at vindicating the stage. [Trans. by Mrs. W. Archer, 3/- net, Heinemann ($1.25 Macmillan, *N.Y.*), 1896.]

*The Bridal March; and other Stories [1872]. 1896.

A tale and eight idylls of the Norwegian peasantry. The title-story is a Norse *Romeo and Juliet;* a tale of passion breaking down the fate that overshadowed a family for generations. *A Dangerous Wooing* is a comic story of rustic life. *Blakken* is "a vigorous bit of disguised autobiography, of which not the author but a horse is the ostensible hero". *The Father* is a tragedy, set forth in marvellously few words. These tales were written from 1856-69. [*Bridal March* and *One Day*, 3/- net Heinemann ($1.25 Macmillan, *N.Y.*).]

Magnild [1873]. 1897.

A more complex book, peasants and landscapes depicted as before, but with attention to the cares and problems of modern life. Magnild is a woman of fine nature, married to a brute, and her talents and aspirations are driven back into herself. Her self-searchings, yearnings and discouragements are well rendered. [With *Dust*, 3/- net Heinemann ($1.25 Macmillan, *N.Y.*).]

Captain Mansana; and other Stories [1880-2]. 1897.

The title-story is Italian, and the author states it to be founded on fact, drawing a parallel between the characters of Mansana and Lassalle, the socialist. *The Railroad and the Churchyard* and *Dust*, briefer pieces, are Norse stories, very modern in thought: the last, a suggestive study of how children should be instructed in religious ideas. [*Captain Mansana* and *Mother's Hands*, 3/- net Heinemann ($1.25 Macmillan, *N.Y.*).]

*The Heritage of the Kurts [1884]. 1892.

Deals more concisely with the problem of the influence of heredity in civilised life, which Zola has presented in the Rougon-Macquart series. The Kurts are a race of turbulent, sensual and eccentric gentlefolk, whose nature handed down from generation to generation seems to be quite unamenable to the restraints of civilised society. The author traces the various branches of the family, and shows the effects of inherited aptitudes and of variation with scientific minuteness; but the main problem resolves itself into the question how Thomas Rendalen, half a Kurt, half a peasant, will conduct himself in life; whether the new blood will temper the fierce genius of the Kurts and make him a useful member of society. The urgent social questions that arise out of the story are stated by the author with unreserved frankness and fierce indignation against shams and hypocrisy. [2/6 Heinemann; $1, 50c. U.S. Book Co., *N.Y.*]

In God's Way [1889]. 1890.

Another indictment of conventional morality, dealing with the problem of an innocent woman married to a corrupt libertine, and her persecution by Society when she frees herself. Denounces the unjust censoriousness of modern Society, and exalts true purity of life. [Trans. by E. Carmichael, 2/6 Heinemann; 50c. Lovell, *N.Y.*]

Absalom's Hair; and A Painful Memory [1894]. 1898.

Allegorical in a very broad and modern sense; the title refers to the sensual failings of Rafael Kaas. It is a story of Norwegian life in town and country,

that reads like a series of singular events related by an unprejudiced eye-witness. Rafael and his mother are a pair of impulsive characters, unconventional to the verge of eccentricity, who live their lives freely and unfeignedly. *A Painful Memory* is an account of a murder and execution. [3/- net Heinemann ($1.25 Macmillan, *N.Y.*).]

BREMER, FREDERIKA [1802-65]. *Novels*, trans. by Mary Howitt. 1843-50.

I. *The Neighbours, Hopes, Twins, Solitary, Comforter, Suppers, Trälinnan.* II. *The President's Daughter*, 2 parts. III. *The Home, or Life in Sweden; Strife and Peace.* IV. *A Diary, the H—— Family, Axel and Anna. The Neighbours* is a sentimental tale of domestic life in Sweden, told in a series of letters. *The Home* consists of a series of pictures of home life. Both are placed in the early part of the 19th century. [4 vols. (Bohn's Lib.) each 3/6 Bell (each $1 Macmillan, *N.Y.*).]

DRACHMANN, HOLGER. The Cruise of *The Wild Duck*; and other Tales. 1893.

The title-story and *Round Cape Horn* are sea tales, adventurous in spirit and full of a passion for the sea. *She Died and was Buried* is a touching story, with an uncommon vein of satire. [1/6 Unwin.]

HANSSON, OLA. Young Ofeg's Ditties. 1895.

Psychological analysis of the most microscopical kind, applied chiefly to sad themes. [Trans. by "George Egerton," 3/6 Lane ($1.25 Roberts, *Boston*).]

KIELLAND, ALEXANDER. *Garman and Worse. 1884.

A realistic picture of life and character in a little seaport town on the western coast. The author had himself sprung from the well-to-do shipowning families whom he depicts so graphically, and all the people of the township are portrayed with evident familiarity, with good humour, and delicate touches of satire. Two of the most attractive are the old brothers, the Consul and the Attaché; the two clergymen, again, are truthful types, and the whole of this provincial bureaucracy is set before the reader with a convincing reality; the ordinary talk, the weather, the physical aspects of the country are delineated in like manner. [Trans. by W. W. Kettlewell, 6/- Paul.]

Skipper Worse. 1885.

A searching study of religiosity and its effects on Society. The profane and delightfully humorous old mariner is the object of a determined attempt by his mother-in-law to convert him, and the comedy is set before us with little sympathy for the pietists, with kindly satire, and penetrating psychology. The character of Hans Nilsen, the lay-preacher, is a worthy companion to that of the skipper. [Trans. by the Earl of Ducie, 10/6 Low.]

Tales of Two Countries. 1891.

Characteristically Norse stories, slight sketches of life, with now and then intensely realistic glimpses into the inner things of life. [Trans. by William Archer, 2/6 ($1) Harper.]

LAGERLÖF, SELMA. The Story of Gösta Berling. 1898.

A series of wildly romantic incidents, woven into a sort of prose epic, of which the mercurial and daring Gösta Berling, unfrocked priest, drunkard, lover, and poet, is the chief hero, while a Round Table of reckless gallants share his exploits, ordeals and troubles. The scene is a remote region of Norway, bordering on Finland, forest-clad, infested with beasts, watered by torrents and lakes; and the time somewhere in the half-civilised past. [Trans. by P. B. Flach, $1.75 Little & Brown, *Boston* (6/- Gay & Bird).]

The Miracles of Antichrist. 1899.

A poetical and partly allegorical story of Sicily, setting forth, side by side with a touching love tale, the conflict between Christianity and the materialistic cult of Socialism. Portrays the childish and superstitious, impulsive and revengeful people, with some comic characters; with many word-pictures of the superb scenery of Etna and the subjacent region, of the cities and the natives. [Trans. by P. B. Flach, $1.50, 75c. Little & Brown, *Boston* (6/- Gay & Bird).]

From a Swedish Homestead. 1901.

A series of fanciful tales of a quieter, more pensive character than *Gösta Berling*, but similar in the serious purpose embodied in the imaginative form. The first and longest is of an insane man, won back to health by love; the second is a life of St. Olaf, curiously mingling Christian and mythological features. The others are shorter, and the more important are fables, often pathetic, full of insight into the life of humanity, and warmed by a kindly humour. [Trans. by Jessie Bröchner, 6/- Heinemann.]

Lie, Jonas Lauritz Idemil [b. 1833]. The Visionary [1870]. 1893.

Rich in memories of his boyhood in the wild Arctic region of Nordland; and, while the scenes and characters are novel, all are animated by warm and vigorous life by the author's sympathetic rendering. The love tale is peculiarly tender, and the young heroine a beautiful embodiment of affectionate womanhood. The conclusion is tragic. [Trans. by Jessie Muir, 3/6 Hodder Bros.]

Weird Tales from Nordland [1872]. 1893.

Tales and sketches of the same weird and barren region, with its intense contrasts of bright, ephemeral summer and long Arctic night, and its magnificent scenery of mountain and sea-shore. [Trans. by R. Nisbet Bain, 7/6 Paul ($2.75 Scribner, *N.Y.*).]

The Barque Future; Life in the Far North [1872]. 1879.

A social study of the progress of industrialism and the decline of old-established orders in the community. A great commercial house, whose chief is ruined by a scoundrel, is the focus of interest, and the rescuer and inheritor of its fortunes is a capable and energetic man of the people. [$1 Griggs, *Chicago*.]

*The Pilot and his Wife [1874]. 1877.

The wife, a true and loving woman, sacrifices herself wholly to her husband, but his jealousy growing into mania subjects her to a continual ordeal, till at length she is aroused to assert herself and place herself on a footing of equality with him; the result is reconciliation and happy union. The entire lives of these two are depicted from childhood upwards, and the character of the mariner is vividly portrayed, with his life of adventure all over the world, particularly in South America. [Trans. by G. W. Tottenham, 10/6 Blackwood, 1877, by Sara C. [Mrs. Ole] Bull, $1.50 Griggs, *Chicago*, 1876.]

One of Life's Slaves [1883]. 1895.

A realistic tale of a poor boy, a child of shame, and his tragic struggle with poverty and the hopelessness of things as they are. This young smith's apprentice in the Norwegian capital owes his final failure to his yielding to physical appetite. [Trans. by Jessie Muir, 3/6 Hodder Bros.]

The Commodore's Daughters [1886]. 1892.

An honest, realistic study of modern life in a small and poor town. The story deals with the love affairs of the Commodore's daughters, which turn out sadly. [Trans. by H. L. Braekstad and Gertrude Hughes, 2/6 Heinemann ($1, 50c. U.S. Book Co., *N.Y.*).]

Niobe [1894]. 1897.

The anxieties, hopes and disillusionment of parents are the subject. Niobe is the loving wife of a village doctor, whose children are infected with modern ideas of emancipation. The elder son talks the modern cant about art, and fails successively as musician, journalist and actor; the second speculates, and involves his family in disgrace and ruin; a daughter gives herself up as a medium to a spirit-conjurer. Eventually Nemesis descends with terrible completeness, but all through it is the noble and long-suffering mother who appeals to our compassion. [Trans. by Braekstad, 2/6 Heinemann ($1.25 Richmond, *N.Y.*).]

LUNDEGÄRD, AXEL. The Storm Bird. 1895.

A picture of Vienna in 1848, with discussions on the difficulty of realising ideals in human society. [Trans. by Agnes Kilgour, 3/6 Hodder Bros.]

PONTOPPIDAN, HENRIK. Emanuel; or, Children of the Soil. 1892.
*The Promised Land [*sequel*]. 1896.

Two parts of a trilogy (the third not yet translated) describing the career of a Danish pastor, who enters with enthusiasm into the cause of the peasants, at the time of their struggle in the seventies against reaction, marries a peasant girl and adopts their manner of life. In the sequel it is shown that the idealist cannot utterly throw off the instincts of his order; he loses the sympathy of his parishioners, and when he returns to city life his wife nobly accepts the inevitable parting from husband and children. [Trans. by Mrs. Edgar Lucas; each 3/6 net Dent; *Promised Land*, $1.50 Macmillan, *N.Y.*]

THORESEN, MAGDALENE. Signe's History. 1865.

Tragic history of a pretty peasant girl, daughter of a rich yeoman on the western seaboard of Norway, who is betrayed by the rector's son, and compelled by the stern Puritanism of her father to bear her shame publicly. Character drawing of rugged and primitive people, and sketches of their quaint customs and sombre life. [Trans. by Rev. M. R. Barnard, *o.p.*, pub. 9/- Chapman.]

J.—SLAVONIC NATIONALITIES.

I. BOHEMIAN FICTION.

NEMEC, BOZEMA. The Grandmother; a Story of Country Life in Bohemia. 1891.

A tale of Bohemian peasants, resembling Auerbach's; contains much folk-lore, and sketches of manners and customs. [Trans. by Frances Gregor, $1.25 McClurg, *Chicago.*]

"SCHUBIN, OSSIP" [Lola Kirschner]. Erlach Court. 1889.

A sentimental love story, with a German hero, and scenes shifting from Germany to Paris. A subordinate episode is concerned with a married pair who fall in love with each other after nine years of indifference. [Trans. by Mrs. A. L. Wister, $1.25 Lippincott, *Phila.*]

The Closing Door. 1896.

A study of the characters of two girls, full of insight into girl nature; contains much local colour. [Trans. by Marie D. Gurney, 1/6 net Dent.]

SMILOVSKY, ALOIS VOJTECH [b. 1837]. Heavens! 1894.

A good example of the work of this Bohemian novelist. A story of real life, with a simple plot, and a number of well-portrayed characters, *e.g.*, Father Ovok, the man of practical sense, Father Ledecky, the rather selfish woman, and the serving men and women. [1/6 Sands.]

II. BOSNIAN FICTION.

MRAZOVIC, MILENA. Selam; Sketches and Tales of Bosnian Life. 1899.

Eight slight, but sympathetic sketches of the little known and harshly treated inhabitants of the hills of Bosnia and Herzegovina, by one who knows and loves them. Many of the subjects are really Turkish. [Trans. by Mrs. Waugh, 6/- Jarrold.]

III. BULGARIAN FICTION.

VAZOFF, IVAN [b. 1850]. Under the Yoke. 1893.

A narrative of the unsuccessful revolt of the Bulgarians from Turkey in 1875-76, realistic and also imaginative. Shows vividly the differences of national character, and the deeper causes of defeat. [2/6 Heinemann.]

IV. POLISH FICTION.

CZAJKOWSKI, MICHAEL. The Black Pilgrim. 1900.

A tale of the struggle for faith and freedom in the Balkan Peninsula, written by a Pole who was naturalised in Turkey, and became a Pasha. A very Oriental

story in the violence of its passion and the rapidity of its adventures. A Bulgarian brought up as a Turk is the hero, the heroine is the Christian daughter of a Pasha, and the multifarious characters typify the wild and romantic life of the Balkans early in the 19th century. [Trans. by S. C. de Soissons, 6/- Digby & Long.]

KRASZEWSKI, JOSEPH IGNATIUS [1812-87]. The Jew [1865]. 1890.

The scene is the Insurrection of 1860, the later developments of which drove the author into exile. [Trans. by Kowalewska, $1.50 Dodd & Mead, *N.Y.*; 2/6 Heinemann, *N.Y.*]

The Countess Cosel. 1901.

The Countess is the reigning favourite at the court of Augustus the Strong, Elector of Saxony, sometime King of Poland; and her story is one of intrigue, interesting but unedifying. History predominates over romance. [Trans. by Count de Soissons, 10/6 net Downey.]

ORZESZKO, *Madame* ELIZA. An Obscure Apostle. 1899.

A study of Jewish life in Poland, embracing sketches of all classes, the fiercely orthodox heads of the synagogue, the town Jews, and the patriarchal landowners, drawn without prejudice, and with sympathetic insight into the social and religious troubles of this portion of the race. The personal interest mainly attaches to a young Jew who has broken with his people's traditions. The feud between the two parties in the Jewish village seems to symbolise the universal strife between darkness and light. [Trans. by Count de Soissons, 6/- Greening.]

The Modern Argonauts. 1901.

A powerful treatment of a familiar subject, life and happiness wrecked through the engrossing pursuit of riches. The Jason of the story is a multi-millionaire, who forgets the home affections, neglects his wife, and leaves his children to their own devices, while he is absorbed in financial enterprises. The end is overwhelming tragedy. [Trans. by Count de Soissons, 6/- Greening; by Jeremiah Curtin, *sub. tit. The Argonauts*, $1.50, *N.Y.*]

RODZIEWICZ, MARYA. Anima Vilis; a Tale of the Great Siberian Steppe. 1900.

A rather melancholy story of country life in Siberia, as viewed under the best conditions, with few hints of the convict settlements; the romantic interest concerned with a gloomy hero, his misfortunes and his troubled love affairs. [Trans. by S. C. de Soissons, 6/- Jarrold; $1.50 Scribner, *N.Y.*]

Distaff. 1901.

A study of domestic intercourse and of feminine emancipation as it works in real life. An old-fashioned woman is the central figure as she manages her farm with energy; and the next in interest is a young woman of advanced ideas that urge her to discontent and insubordination. [6/- Jarrold.]

Devaytis. 1901.

A novel of peasant life in Lithuania, portraying its primitive folk with lively realism and no little humour. A lofty idealism shows itself in some of the characters, such as the hero, whose worship of the oak gives the book its title. [6/- Jarrold.]

SIENKIEWICZ, HENRYK [b. 1845]. In Vain [1863]. 1899.

A story of university life in Poland, chiefly remarkable for the penetration into various people's motives shown by the author, a lad under eighteen. The hero, a young lad, afflicted with a promiscuous love of women, is analytically portrayed, and his state of mind in his love affairs with two women exhaustively examined. [Trans. by Jeremiah Curtin, $1.25 Little & Brown, *Boston* (4/6 net Dent).]

With Fire and Sword. 1890.

*The Deluge [*sequel*]. 1891.

Pan Michael [*sequel*]. 1893.

A series of three books which together contain the romance of the history of Poland from 1647 to 1751. The scheme is even wider in the multitude of personages introduced than Tolstoy's *War and Peace*. The first recounts the terrible war that arose when the Ukraine Cossacks, aided by Tartars and Ottomans, revolted from Poland, triumphing at Korsún and suffering defeat at Zbaraj; the next, still more voluminous, deals with the overwhelming invasion of Poland and Lithuania by the Swedes, under Charles XII. (1654-55), and the splendid rally of the Poles; and the third continues the story of the war with the Tartars. This huge romance may be regarded as an accumulation of episodes, connected by various characters and their histories. The personal interest is considerable, a number of figures, principally of nobles, standing out from the crowd, many of them striking, others humorous or grotesque, others studies of historical personages like Sobieski, the Russian Hmelnitski, and King Kazimir. The impression left by this work is that of a succession of scenes of battle, carnage, devastation, lust and fiery heroism. But there are quieter scenes of village life, the domestic life of the gentry, etc. [Trans. by J. Curtin: (1) $1 Little & Brown, *Boston* (4/6 net Dent); (2) 2 vols. $1.50 *id.* (2 vols. 9/- net *id.*); (3) 75c. (4/6 net *id.*).]

*Quo Vadis? 1896.

Largely inspired by Neo-Christianism. A broad picture of Roman life in all its light and shade, splendours and horrors, bringing into salient contrast the licentiousness of Paganism and the spiritual beauty of Christianity. Scenes of court life and of Christian worship, the burning of Rome, and the massacres in the amphitheatre, are woven into a rapid narrative, which brings in a motley host of characters, all speaking in their proper voices, slaves, preachers, and imperial Romans. The Apostles Peter and Paul are introduced, but the Pagans are the most lifelike; Nero, for instance, is clearly conceived in his strange and repulsive individuality; and Petronius, the artist in debauchery, is the dominating figure of the book. [Trans. by J. Curtin, $1, 75c. Little & Brown, *Boston* (4/6 net, 2/- net Dent). *Illustrated*, 2 vols. $6 *id.* (21/- net *id.*) 1897.]

*Without Dogma; a Novel of Modern Poland. 1893.

The conflict between latter-day Paganism and Christianity, represented in the persons of a Polish dilettante and sceptic and a girl of pure and earnest character. The hero is a type of Slavonic incapacity for action, and modern decadence is satirised in his conduct. The long spiritual combat of the two lovers, separated by the woman's simple determination to do right, is narrated in a journal, which anatomises their hearts and minds in a searching manner. It forms a sad tale, unrelieved by a touch of happiness; the kind old Polish aunt is almost the sole pleasant character in it. [Trans. by Iza Young, $1 Little & Brown, *Boston* (4/6 net Dent).]

Children of the Soil. 1895.

Contemporary life in Poland, an exposition of the Slavonic temperament, and a study of agricultural problems. The personal interest is chiefly in the story of married life, and its ups and downs; the women and more particularly the children are well characterised. [Trans. by J. Curtin, $2 Little & Brown, *Boston* (4/6 net Dent).]

In Monte Carlo. 1899.

A Polish artist, entangled with a *demi-mondaine*, falls in love purely and sincerely with a good woman. Depicts many shades of character, vile and noble. [Trans. by S. C. de Soissons, 2/6 Greening.]

1899.

Tales.

A collection of minor stories, and parts of stories, all thoroughly Slavonic in character. *A Country Artist*, a sentimental tale containing an imaginative description of organ-playing; *In Bohemia*, a tale of irregular artist life; *Anthea*, a story of classical times, akin to *Quo Vadis?*: *The Duel*, a realistic story of life in the Ukraine; etc. [Trans. by C. S. de Soissons, 6/- G. Allen.]

1900.

In the New Promised Land.

A gloomy story of a peasant and his daughter who are decoyed to America by an emigration agent, go out full of hope, and are on landing plunged into the deepest poverty. Their sufferings are heartrending, and, though they are endured with Slavonic patience, the father dies and the girl loses her reason. [Trans. by S. C. de Soissons, 2/6 Jarrold.]

1900.

The Knights of the Cross.

A heroic epoch of Polish history, the end of the 14th century, when strife was hot with the Germans, headed by the savage and detestable Knights of the Cross. The plot is a natural blending of national history with the deeds of a Polish knight and his love romance, the characters are conceived on a heroic scale, and stupendous events occur in the narrative. Exhibits a graphic picture of life in Poland and Lithuania in a little known period. [Trans. by Jeremiah Curtin, $2 Little & Brown, *Boston* (2 vols. 9/- net Dent); 3/6 Sands.]

1898.

*Sielanka, a Forest Picture; and other Stories.

Sielanka, an idyll of two young lovers in a forest, and a poetic rendering of the life of Nature. The pathetic *Lighthouse Keeper of Aspinwall*, *Sachem*, and *Across the Plains* are results of the author's American experiences (the last being the tragic narrative of an overland journey to California, chequered by the perils and privations of fifty years ago). Sachem, the last of the Black Snake Indians, appears as a circus performer in Texas. *Yanko* tells how a poor half-witted village lad fell a victim to his passion for music. *Yanyol* is another sketch of a forlorn village boy. *The Bull-fight* is a Spanish tale. The tyranny of the Germans in Poland is depicted in *The Diary of a Tutor in Poznan* and in *Bartek the Victor*; the former, the mournful story of a poor little martyr to scholastic regulations. Bartek, a stupid, gigantic hero, performs miracles of prowess at Gravelotte and Sedan, but coming home is persecuted and sent to gaol because he is a Pole. The episode of the ignorant peasants coming out to fight they know not whom is a curious study of the psychology of war. [Trans. by J. Curtin, $2 Little & Brown, *Boston* (4/6 net Dent.).]

V. RUSSIAN FICTION.

Danilevski, G. P. Princess Jarakanova; a Dark Chapter of Russian History. 1891.

A historical romance, dealing with a mysterious Pretender, who seems to have been the tool of Prince Radziwill, the leader of the conspiracy of Redemski; she was treacherously enticed on board the Admiral's ship by Count Orloff, at the orders of the Empress, imprisoned in St. Petersburg, and tradition says was drowned by the rising of the waters of the Neva. [Trans. by I. de Monchanoff, 10/6 Sonnenschein ($2 Macmillan, *N. Y.*).]

Dostoyevski, Feodor Mikhailovitch [1821-81]. Poor Folk [1846]. 1894.

A simple tale of typical life and character; a poor Russian clerk, whose life is a perpetual struggle for bread, embittered by continual slights to his self-love; and a young girl, quite as poor and solitary, whose friendship is the one solace of his existence. The story of their happy and innocent comradeship is tenderly told; but the end is the bitterest tragedy. [Trans. by Lena Milman, 3/6 net Elkin Mathews; $1 Roberts, *Boston*.]

Buried Alive; or, Ten Years' Penal Servitude in Siberia [1858]. 1881.

A record of his own experiences, thinly disguised as fiction; tells the life stories of a group of criminals, and traces the effect of captivity on the moral nature. A harrowing book, drawing a picture of the anguish of the prisoner's lot; hunger, cold, torture, and the squalor of debased society. A novel of purpose to be compared with *Uncle Tom's Cabin* as an appeal for justice to the oppressed. De Vogüé speaks of Dostoyevski as "a phenomenon of another world, an abnormal and mighty monster, quite unique as to originality and intensity"; a characterisation well illustrated by this and the next two works. [6/- Longman ($1.50 Holt, *N.Y.*); 20c. Harper, *N.Y.*]

*Crime and Punishment [1866]. 1886.

A profound and minute study of a human mind in a morbid condition; the birth of a criminal idea, its issue in the criminal act, and the repentance and atonement that follow. Sensitive people can hardly read it, and it is said that some horrible crimes have been caused by its perusal. [Trans. anon., 3/6 W. Scott; 50c. Crowell, *N.Y.*]

The Idiot. 1887.

Another study of a mental phenomenon in the person of a prince, who is subject to epileptic attacks. In this exceptional being, from whose nature disease has eliminated the ignobler parts and left the loftier to develop abnormally, Dostoyevski has embodied his own idiosyncrasies and feelings, and drawn an ideal, Christ-like character. The idiot, with his incapacity both for good and evil action, is a peculiarly Russian ideal of spiritual excellence. [*o.p.*, 2/6 Vizetelly.]

Garshin, Vsevolod Mikhailovitch [1855-88]. Stories [1878 *sqq.*]. 1893.

Sketches and studies by a patient observer earnestly desirous of getting at the heart of things. All are more or less grim in their view of a world debased by man's mischievous instincts. The pictures of the Russo-Turkish campaign of 1877, in which Garshin served till he was wounded, are intensely vivid. One story relates the experiences of a man who lay on the ground four days severely wounded, and spent the time feverishly reviewing the causes that had brought him to such a state, gaining a new insight into his responsibilities as a human being. It is a fearful indictment of war. Most terrible of all, and perhaps unique as a veracious record of mental disease by one who had suffered, is the account of his own insanity. [Trans. by E. L. Voynich, 3/6 Unwin.]

Gogol, Nikolai Vasilievitch [b. 1809]. Taras Bulba. 1886.

A prose epic, dealing with an episode of the bloody wars of the Cossacks in the 16th century. During an invasion of Poland, one of the sons of Taras turns traitor, and the other is captured and put to torture before his father's eyes. Taras exacts a terrible revenge by devastating the country. The story is related in an heroic style that suits the barbaric nature of the characters. Gogol is himself a Cossack, and incorporates in this work legends that have been handed down among his people. [Trans. by Isabel F. Hapgood, $1 Crowell, *N.Y.*, 20c. Lovell, *N.Y.* (*o.p.*, 2/6 Vizetelly).]

St. John's Eve, etc. [1831-5]. 1886.

Old Fashioned Farmers, a sketch of an elderly couple living in a sequestered country house in idyllic happiness; *How the Two Ivans Quarrelled*, a tale of city life; **The Cloak*, the portrait of a poor common-place official in Petersburg, the butt of his fellow clerks. [Trans. by Isabel F. Hapgood, $1.25 Crowell, *N.Y.* (*o.p.*, 3/6 Maxwell).]

*Dead Souls (Tchitchikoff's Journeys). [1842]. 1886.

A tale of the old days of serfdom, when the peasants were registered and counted as "souls," and those who died between the registrations termed "dead

souls". The hero, an adventurer, buys up a great number of these at nominal prices, and then raises money on the certificates. This farcical project gives occasion for humorous, and often bitterly satirical pictures of the Russian landowning class, who are represented as utterly effete and ridiculous, while such men as Manielof, who talk about schemes for ameliorating the lot of the serfs, are in reality the worst of masters. The second part, posthumous and unfinished, is in all respects inferior to the first, and of interest only to students of Russian life. [Trans. by Isabel F. Hapgood, 2 vols. $2.50 Crowell (*o.p.*, 2/6 Vizetelly).]

GONTCHAROF, IVAN ALEXANDROVITCH [1813-91]. A Common Story [1847]. 1894.

The career of a member of the landowning classes who has vague ideas of political and social reform. The hero goes to Petersburg, and begins his official life, full of enthusiasm and belief in his future; but the deadening influences of the political life soon affect him, and he is glad to return to his estates. The story reflects the struggle between the new ideas and those of the old régime. [Trans. by Constance Garnett, 3/6 Heinemann.]

"GORKY, MAXIM" [Aleksyei Maksimovitch Pyeshkov, b. 1868]. Fomá Gordyéeff. 1901.

Fomá Gordyéeff (Thomas the Proud) is the son of a rich merchant, a man born to great wealth, who is oppressed by the falsehoods and viciousness of conventional life, and wears himself out in blind, ineffectual efforts to find an outlet for his natural energies. The merchant classes at Nijni Novgorod, the teeming life of the Volga, are portrayed with forcible, unreticent realism. Fomá's father, the domineering, unscrupulous trader, has been identified with a famous millionaire who died in a monastery—a contrast with the ethics of the story. Overburdened with philosophising derived from Nietzsche. [Trans. by Isabel F. Hapgood, 6/- Unwin.]

The Orloff Couple; and, Malva. 1901.

Orloff, the cobbler, has a certain likeness to Fomá Gordyéeff, the millionaire; he, too, is disgusted with the flatness of life, and yearns for opportunities of heroism. Orloff and his wife in their hovel, the monotony of their existence, and the sudden spell of strenuous work for humanity during the epidemic, are depicted with fidelity and abundance of detail. In *Malva* the descriptions of the sea show Gorky's poetic feeling for nature. [Trans. by Emily Jakowleff and Dora B. Montefiore, 3/6 Heinemann].

Twenty-six Men and a Girl. 1902.

His short stories are very characteristic of Gorky's art; there are four here. Two present the hard, grim life of a Russian port, *e.g.*, *Tchelkash*, which relates how a defiant, unscrupulous, successful ruffian seduced a stupid country lad, the workings of both men's hearts being revealed with great power. In both the others a psychological drama is developed with a pathos and art that redeem the sordid nature of the stories; the *milieu* in the one is a barge on the Volga, and in the other an underground bakery. [1/6, 2/- Duckworth.]

GRIGOROVITCH, DIMITRI. The Cruel City. 1891.

A picture of life in Petersburg. The motive is comic; a young man comes up from the country to seek his fortune among his city relatives; but they turn out to be by no means wealthy, and they fleece the unhappy youth. [Trans. by E. de L. Pierson, 75c., 50c. Cassell, *N. Y.*]

KOROLENKO, VLADIMIR [b. 1853]. *The Vagrant; and other Tales. 1887.

The Vagrant relates the escape of a band of exiles; *Sketches of a Siberian Tourist* are full of the observations of an imaginative mind, and are chiefly autobiographical; all are more or less pervaded with the impressions created by

natural scenery, and with characteristic Russian melancholy. All the translations from Korolenko are said to be defective. [Trans. by Mrs. A. Delano, $1.25 Crowell, *N. Y.*]

*The Blind Musician. 1890.

A history of a sensitive and poetic mind which had to substitute other methods for obtaining those impressions of the outward world that others obtain by sight. Full of imaginative interpretation of nature and its influence on the emotions. The blind boy is a musical genius, and becomes a great pianist. [Trans. by "Stepniak" and Westall, 2/6, 1/- Ward & Downey, 20c. Munro, *N. Y.*; by Mrs. A. Delano, $1.25 Little & Brown, *Boston*.]

In Two Moods. 1892.

First, a reticent study of the Nihilistic movement of 1873-75, sketching the young Russian enthusiast in warm and sympathetic colours. The next is a psychological study. [Trans. by "Stepniak," 6/- Ward & Downey (25c. Munro, *N. Y.*]

KOSTROMITIN, G. J. The Last Day of the Carnival. 1893.

A lurid picture of a public holiday in a provincial town, a day of brutal indulgence passed in continual dread of the knout and of Siberia; claims to be accurate. [1/6 Unwin.]

LERMONTOF, MIKHAIL YUREVITCH [1814-41]. *A Hero of Our Time [1839]. 1887.

A poet's novel, strongly imaginative, and full of description of Circassian scenery and of the condition of the country at the time of the war with Russia. [Trans. by Lipmann, *o.p.*, 3/6, 2/- Vizetelly; text and trans. by J. N. Schnurmann in his *Russian Reader*, 8/- Cambridge Press ($2 net Macmillan, *N. Y.*) 1899.]

MEREJKOWSKI, DMITRI. The Death of the Gods. 1901.

First part of the trilogy, *Christ and Anti-Christ*, interpreting "the everlasting contest between the idea of a God-Man and the idea of a Man-God," *i.e.*, between the Christian and the Pagan conceptions of the universe. Here, with an imagination steeped in the spirit of ancient history, the novelist re-creates Julian the Apostate's struggle against Christianity and unavailing attempt to re-establish the gods of Olympus. [Trans. by Herbert Trench, 6/- Constable.]

MIKOULITCH, V. Mimi's Marriage. 1893.

Scenes and characters drawn from life with a cynical pen—the bringing-up and family life of a Russian girl. [1/6 Unwin.]

ORLOFFSKY, R. Nadia; or, Out of the Beaten Track. 1888.

Life of an enthusiastic woman who from childhood has been affiliated with secret revolutionary societies: at Zürich she mixes with a crowd of Russians all discussing Nihilist problems. She aspires towards a higher and better life, but it is only with the utmost difficulty that she rends the bonds that have been woven round her by her fellow-conspirators. [Trans. by Baroness Langenau, 3 vols. 31/6 Sonnenschein.]

PUSHKIN, ALEXANDER SERGEIEVITCH [1799-1837]. Prose Tales. 1894.

Most of these are native in subject, but in spirit and manner belong to the romanticism that prevailed before the advent of Gogol and the other distinctively Russian novelists. But the longest story, **The Captain's Daughter*, is pronouncedly Slavonic in character. It is a story of real life, the affairs of two lovers during the perilous times when Pougachef was defying the forces of Catherine II. and ravaging eastern Russia. *An Amateur Peasant Girl* is the history of a flirtation; *The Snowstorm*, an extraordinary episode, how a man

marries a lady who believes him to be some one else ; *The Postmaster*, a pathetic tale of a pretty peasant girl's elopement with a passing hussar ; *The Queen of Spades* is a tragedy. [Trans. by T. Keane (Bohn's Lib.), 3/6 Bell ($1 net Macmillan, *N. Y.*).]

TOLSTOY, *Count* LEO NIKOLAIEVITCH [b. 1828]. Childhood ; Boyhood ; Youth [1852-5]. 1886.

Three stories of the infancy and upbringing of a child of good family, in whom we doubtless see the character of the author, though the autobiography is mingled with fiction. The book forms the first instalment of his mental and moral history, of which the great novels and the ethical treatises are the continuation. Not only presents a graphic picture of the absurdities of the educational system then in vogue, and of the hollowness of most of the current ideals of fashionable society, but is also a pitiless exposure of the workings of the soul in a sensitive and morbidly introspective child placed under such influences. [Trans. by Isabel F. Hapgood, $1.50 Crowell, *N. Y.* (2/6 W. Scott) ; $2 Scribner, *N. Y.*, 1899.]

The Cossacks : a Tale of the Caucasus in 1852. 1878.

Written while serving in the army of the Caucasus, and rich in descriptions of that superb region. The story is of the love of a cultured Russian gentleman (in whom probably he sketches his own character) for a beautiful savage. The book was novel in its repudiation of the false romanticism of Byron's and other fashionable writers' attitude towards primitive people ; the girl is a creature of instinct, and there is an insuperable barrier between her simple nature and the complex character of the man. [Trans. by E. Schuyler, $1, 50c. Gottsberger, *N. Y.* (2/6 W. Scott) ; (with *Sevastopol*) $2 Scribner, *N. Y.*, 1899.]

A Russian Proprietor ; and other Stories [1852-9]. 1887.

The title piece narrates the well-meant but futile efforts of a young proprietor to raise the status of his peasantry, efforts half-benevolent, half-selfish, met by stolid ignorance and invincible fatalism on theirs. *Lucerne*, the disillusionment of a philanthropist who champions the cause of a strolling player, and gets only the ridicule of society, and no thanks from his *protégé*. **Two Hussars*, a dramatic contrast between the characters of father and son, the former reckless, dare-devil, but full of generosity and faithful to his friends ; the latter correct and well-instructed but utterly selfish and a heartless profligate. *Three Deaths*, a fragment, contains the author's Nihilistic philosophy, the three deaths are those of a lady living in the lap of luxury, of a poor moujik, and of an ash tree in the forest. Several, including *Recollections of a Marker*, are transcripts from his own experience ; the last relates to his gambling days. **A Prisoner of the Caucasus*, the life of a captive officer in a Tartar village, reproduces the whole surroundings of the half-savage mountaineers. [Trans. by N. H. Dole, $1.50 Crowell, *N. Y.* (2/6 W. Scott) ; $2 Scribner, *N. Y.*, 1899.]

Sevastopol [1855]. 1888.

Three intensely realistic sketches of the Crimean war [1854-55], through which Tolstoi served as an officer inside Sevastopol ; they give three views of the great siege, in December, May, and August. [Trans. by Isabel F. Hapgood, $1.25 Crowell, *N. Y.* (2/6 W. Scott) ; (with *The Cossacks*) $2 Scribner, *N. Y.*, 1899.]

The Invaders ; and other Stories [1861]. 1887.

The first describes an incident of frontier fighting in the Caucasus, contrasting the imagined romance of warfare with its reality. *An Old Acquaintance* is a reminiscence of the same military life. *The Wood-cutting Expedition*, an animated character-sketch of soldier life in the Caucasus, officers, men and atmosphere portrayed with freshness and fidelity. *Lost on the Steppe*, description of a sleigh ride over the steppe during a heavy snowstorm. The feverish hallucinations of the half-frozen traveller are well set off by the unemotional *sang-froid* of the

driver. **Polikushka*, a gruesome tale of blind Fate, hideously sacrificing innocent victims, and rewarding with joyous laughter those who profit by their disasters. *Kholstomír*, the story of a horse, from the racing stud to the knacker's yard—the irony of Fate. [Trans. by N. H. Dole, $1.25 Crowell, *N.Y.* (2/6 W. Scott); $2 Scribner, *N.Y.*, 1899.]

*War and Peace, 4 vols. [1860]. 1886-9.

Before Tilsit (1805-7); *The Invasion* (1807-12); *The French at Moscow* and *Epilogue* (1812-20). A panorama of Russian affairs, public and private, during the war with Napoleon, in the guise of a family chronicle: as De Vogüé asserts, "a summary of the author's observations on human life in general". Portrays a multitude of characters, officers and men, on both the French and the Russian sides, the hostile emperors and their suites, people living quietly in Moscow or on their estates, great people of fashion, serfs, etc. The more important characters are portrayed from the inside, and the reader beholds, through their eyes and coloured by their emotions, the entire life of the nation throughout this tremendous epoch. Real personages occupy as much space as fictitious; while in Prince André Bolkonski and Pierre Bezushof, whose life histories run through the book, are personified two significant types of the Russian nobleman. Bezushof exhibits the ideas and sentiments which were most powerfully at work on the nation, and which bore fruit in the Liberal Movement, the Nihilism and the Theosophy of a later date. Like Levine in *Anna Karénina*, and like Count Tolstoi himself, Bezushof is initiated by a peasant into the gospel of resignation to God's will. The battle pieces, Austerlitz, Friedland, Borodino, are not merely historical studies, but clear reproductions of the perceptions and emotions of a combatant. [Trans. by N. H. Dole, 4 vols. each $1.25 Crowell, *N.Y.* (2/6 W. Scott); 6 vols. $12 Scribner, *N.Y.*, 1899.]

*Anna Karénina [1875-8]. 1901.

The domestic and social life of the Russian people presented with wealth of detail and intensity of emotion. Matthew Arnold calls it "Less a work of art than a piece of life". The main action is profoundly tragic, the history of a woman of winning and in many respects of noble nature, who forsakes husband for lover, and after a bitter experience finds rest in suicide. The connected story of Levine and his honest and happy love represents the author's own disgust with life, and his initiation into the peasant's simple obedience to the rule of God, which gave him peace. [Trans. by Constance Garnett, 2 vols. 15 - Heinemann; by N. Haskell Dole, $1.25, 50c. Crowell, *N.Y.* ($/6 W. Scott), 1886; 3 vols. $6 Scribner, *N.Y.*, 1899.]

*Ivan Ilyitch; and other Stories [1884-6]. 1887.

A collection of tales and sketches, containing some of his most characteristic moral and social teaching. *The Death of Ivan Ilyitch* is a naturalistic study of the insidious progress of a fatal disease. The anguish of the sufferer at his approaching end, the thinly veiled relief of his wife, and the dog-like devotion of his faithful servant, make up a gloomy picture of fashionable society. *If you Neglect the Fire you don't put it out* is a parable on the evil consequences of anger, and the duty of forgiveness. *Where Love is, there God is also* and *A Candle*, two other parables of peasant life. *The Two Pilgrims*, a parable of the constraining power of a good life. *Texts for Woodcuts*, *The Three Mendicants*, and *Popular Legends* are more ethical and religious apologues in terms of Russian provincial life. **The Godson* is a consummate example of Tolstoi's genius for apologue, preaches the uselessness of trying to correct evil, and the power of unselfish goodness. **Ivan the Fool* is an epitome of his most radical social teaching, thinly veiled in a homely story. The gospel of non-resistance, of the absurdity of militarism and commercialism, and of the all-sufficiency of labour, is here enunciated with great vigour. [Trans. by N. H. Dole, $1 25, 50c. Crowell, *N.Y.* (2/6 W. Scott); $2 Scribner, *N.Y.*, 1899.]

The Long Exile; and other Stories for Children. 1888.

Miscellaneous moral fables, bits of simple delineation of peasant life. Such titles as *What Others Live By, The Repentant Sinner, Bear-Hunting Worse than Slavery, Scenes from Common Life, School Scenes* are sufficiently descriptive. [Trans. by Constance Garnett, 7/6 Heinemann; by N. H. Dole, $1.25 Crowell, *N.Y.* (2/6 W. Scott); $2 Scribner, *N.Y.*, 1899.]

The Kreutzer Sonata; and Family Happiness [1889]. 1890.

A summary of Tolstoi's views on marriage, and a denunciation of sexual immorality. A man, who had led a licentious life before marriage, discovers that romantic love is a snare and a delusion, comes quickly to hate his wife, and in a fit of jealousy murders her. The book is mainly a monologue, in which he recounts his experiences, and condemns false ideas of marriage. *Family Happiness* (1855) traces the emotional development of two persons from a state of romantic passion to one of commonplace affection. [2/6 W. Scott; *Kreutzer Sonata* (alone) 1/- W. Scott; trans. by B. R. Tucker, $1, 50c. Tucker, *Boston*, 1890.]

Resurrection [1899]. 1900.

First half of a novel that is to rival *War and Peace* in extent, and in the breadth of its representation of life. Partly composed in his early period, the book is nevertheless in purpose a moral and social tract, enunciating Tolstoi's gospel of brotherhood, and exposing the evils of modern civilisation most flagrant in Russia. The gist of the plot is how an aristocratic worldling, brought face to face as juryman with the girl whom he has ruined, repents and devotes his life to an endeavour to right her unjust sentence, and to make reparation by marrying her, the result of his penitence being the moral regeneration of both. The book is a severe censure on the judicial prison system of Russia. [Trans. by Louise Maude, 6/- net Henderson; 1/6, 6d. Brotherhood Pub. Co.]

Tur, Eugenia [*Countess* Salais]. The Shalonski Family; a Tale of the Invasion of Russia. 1882.

The quiet country life of a pious Russian and his family, and the troubles created by the irruption of the French in 1812; a simple story, related by a young girl. [Trans. by C. J. Cooke, *o.p.* Remington.]

Turgenev, Ivan Sergeievitch [1818-83]. A Sportsman's Sketches [1846]. 1896.

Stories and studies of Russian life and character, strung together on the thread of a wanderer's adventures. They portray the serf and serfdom; bringing out touchingly the simple loyalty, affection, and immeasurable endurance of the Russian poor. They contain many descriptive passages of the scenery of central Russia. [2 vols.]

The Jew; and other Stories [1846-68]. 1900.

Five stories of various dates, all melancholy; the epilogue *Enough* expresses the saddest of judgments on life, its brevity and worthlessness, while art is said to be only a momentary image of beauty. *An Unhappy Girl* is the longest story, the miserable history of a Russian gentleman's illegitimate daughter. From the ignoble humanity surrounding her she endures persecution and ignominy; but it is reserved for a young man whose nature is "too awfully symmetrical" to bring this proud and chaste girl to despair and suicide. *The Jew* is a psychological study of a man about to be hanged.

The Diary of a Superfluous Man; and other Stories [1850-64]. 1899.

The title story is an autobiography of an unfortunate man of limited mental powers, and exhibits well Turgenev's abstruse explorations of the human heart, as well as his Nihilism. *A Tour in the Forest* and *Yakov and Pasinkov* belong to

the same *genre* as *A Sportsman's Sketches*. *Andrei Kolosov* is a good specimen of his *contes*, and reads like a piece of actual observation; it is a curious study of love-making, or rather of the working of a young man's mind at the season of love-making, and the humour is as keen as the mental analysis.

Rudin [1855]. 1894.

The life of an unpractical idealist, who is enthusiastic, high-principled, and a genius, but is worsted by the facts of existence, owing to the weakness of his character. It forms an analytical examination of one of the most enervating traits of the Russian national character, and is typical of the ardent but ineffectual Liberalism of the days when it was written.

*A Lear of the Steppes; and other Stories [1855-70]. 1898.

Lear is a supreme example of Turgenev's imaginative interpretation of life, and of his habit of representing the universal in a single episode. It is the tragedy of a powerful nature, Harlov the Lear of the tragedy; and the novelist's art is directed to showing how the tragic event affects the household and relatives of the sufferer, and how the whole life of the community in which he lived is more or less influenced by his death. *Faust* is a psychological study of a singular problem, the awakening of the imagination in a woman from whom imaginative literature has been carefully kept. *Acia* is a souvenir of his student life in Germany, and is richly imaginative.

*A House of Gentlefolk [1858]. 1894.

A story of two lovers separated by Fate. Lavretsky tells his love to Liza in the belief that his false wife is dead; but the latter returns, and these two pure natures, in their different ways, suffer the bitter estrangement with noble patience.

On the Eve [1859]. 1895.

A love tale with an unhappy ending; in Elena the whole nature of a pure girl is revealed, and the minor characters are portrayed with similar psychological interpretation. But the novels of Dostoyevski, Turgenev and Tolstoy are more than novels—they are the expression of the deepest thoughts of their writers on political, social and ethical questions. While the foregoing novels belong to the period of youthful dreams and enthusiasms, this marks the close of the Nicholas *régime*, and forecasts the new epoch. Elena symbolises young Russia, and Uvar Ivanovitch represents the Slav, and points to the future unification of the Slav peoples.

Fathers and Children. [1862]. 1895.

In this novel Turgenev brings the old and the new generations of Russian life into strong contrast, and while presenting the character and social condition of the serf-owning classes with perfect sympathy, shows that they have outlived their age. There are many characters, one or two of them humorous, but the most significant and the most typically Russian is Bazarof, the grand exponent of Nihilistic doctrines.

Smoke [1868]. 1896.

A vivacious picture of social life among Russians living at Baden, full of satire, and animus against the Slavophil party. The plot is concerned with a young man and a married woman who are in love with each other, and to a less degree with the young man's innocent *fiancée*. On this passionate intrigue Turgenev concentrates his most refined art.

*Virgin Soil [1877]. 1896.

Like *Smoke*, written in exile, a reply to Dostoyevski's *Les Possédés*, which was itself called out by the Nihilist doctrines incorporated in *Fathers and Children*. Both Turgenev and Dostoyevski deal with the same theme, the sub-

terranean world of political agitation and conspiracy which was threatening the peace of Russia. Like *Smoke*, also, this is embittered by feeling, and is deeply pessimistic. The faint-hearted Neshdanof, despairing and doubtful of the cause of socialism, in which he and the girl he loves are workers, takes his own life. The conspirators are invested with generous qualities, while the official classes are painted in dark colours. [2 vols.]

*The Torrents of Spring; and other Stories [1877]. 1897.

The scene again is a German town, and the characters are chiefly Italians and Russians. In the earlier part we have an idyll of youth and love, with a sweet-natured maiden beloved by one of Turgenev's dreamy and intellectual but weak-hearted Russians. He is seduced by a modern Circe, who cares nothing for the man she enslaves; and we have the inevitable conclusion, burdened with regret for the happiness that might have been.

Dream Tales; and Prose Poems [1882, etc.]. 1897.

Clara Militch, a tragic story of hallucination. *Phantoms*, a poetical rhapsody on the theme of a man's dealings with a sylphide, in a style that approximates both to Poe and to De Quincey. Also some Nature symphonies and imaginative tales of wizardry and the supernatural that have much of the glamour that characterises Coleridge's poems.

A Desperate Character; and other Tales. 1901.

Six tender studies, chiefly of characters that have failed in life: they belong to various periods of Turgenev's life, but show the predominance of the same motive of self-effacement, Nihilism, etc., *e.g.*, *The Brigadier* and *Pyetushkov*, both on similar themes to the *Diary of a Superfluous Man*.

[The above works: Trans. by Constance Garnett, each vol. 3/- net Heinemann ($1.25 Macmillan, *N.Y.*).]

K.—SPANISH AND PORTUGUESE FICTION.

I. BEFORE THE YEAR 1800.

ALEMAN, MATEO [c. 1550-1609]. Adventures of Guzman of Alfarache [1599]. 1885.

A famous rogue-story, giving a lively view of people and manners in Spain and Italy, and importing a moral purpose into the narrative of comic adventures. Guzman, a low, canting scoundrel, whose rascally doings either get himself into trouble or injure his employers, appears as street mendicant, man-of-fashion, sharper, pimp, religious student, and in other *rôles*. [Trans. by E. Lowdell, *o.p.*, pub. 3/6 Vizetelly; there was a previous trans. by J. Mabbe, *sub tit.*, *The Rogue* (1623), which was very popular: *v.* also *Lazarillo*, *infra.*]

ANON. Amadis of Gaul [1508].

Partly composed, to a greater extent translated (probably from the Portuguese), by Garcia Ordóñez de Montalvo; French in origin. A long, rambling series of heroical adventures, wildly fabulous as to time and geography, but mostly concerned with southern Britain in the time between the introduction of Christianity and the reign of Arthur. The loves and trials of the knightly Amadis and the Lady Oriana, daughter of the British king, form the gist of the story. There is much supernatural matter, spells, miracles, giants; and a magical glamour enwraps it, as befits the days of knight errantry. There are passages of deep feeling; the spirit of noble example breathes throughout. [Trans. by Robert Southey (1803), 3 vols. Reeves and Turner.]

The Pleasant History of Lazarillo de Tormes [1554].

Attributed to the poet Diego Hurtado de Mendoza (1503-75), though without proof. It is the original model of that thoroughly Spanish production, the *novela picaresca*, or rogue-story. Lazaro, autobiographer and hero, son of a miller and a trull, enters the service of all kinds of people, and gets on by flattery and cunning, until he ends as town crier of Toledo. This plan enables the author to describe many aspects of Spanish life, and many characters; for instance, the rogue's successive masters, the blind beggar, the skinflint priest, the alguazil and the starving hidalgo. The character-portrait of the vendor of indulgences aroused the anger of the Inquisition. A sharp, cynical wit accentuates the satire. [Trans. (with Aleman's *Guzman*) by Brady, 2 vols. *o.p.*, pub. 15/- Nimmo, 1882. A previous trans., by David Rowland, was pub. 1576.]

CERVANTES SAAVEDRA, MIGUEL DE [1547-1616]. Galatea; a Pastoral Romance [1590]. 1867.

An unfinished pastoral of the conventional model introduced by Montemayor, and afterwards laughed at in *Don Quixote*, where, however, the author pays a sly compliment to his own production. The characters are the usual nymphs and shepherds engaged in amorous converse on the banks of Tagus, singing love songs, etc. Full of digressions and episodes, of rhetorical flights and philosophical disquisitions, with many initiations of classical mythology. A better model of prose than *Don Quixote*. [Trans. by G. W. J. Gyll, (Bohn's Lib.) 3/6 Bell ($1 Macmillan, *N.Y.*).]

*Don Quixote de la Mancha [1605].

In aim a satire on the romances of chivalry, whose popularity was just then on the wane. The story is of a gentleman demented by such reading, who goes forth accoutred as a knight, and, imagining that every object he sees is worthy of knightly service, performs ludicrous exploits. While the main action is thus allegorical, there are mixed up with numerous episodes of a picaresque or pastoral kind, many pictures of Spanish life and much promiscuous adventure. In the immortal knight and squire, two types are given us of universal human nature, while the minor characters are types copied from the life of his day, well known to his readers, strongly national and even local, yet intensely human; it is "a whole human comedy. The mere purpose of the book gives little idea of its vast range, its humour and pathos, grotesque comedy and pure romance, all harmoniously combined. [Trans. for the scholar and bibliophile: has lavish notes and excursuses; by J. J. F. Kelly, 4 vols., each 105/- Quaritch ($8 Macmillan, *N.Y.*), 1888-9 (the best trans. for the scholar and Elder ($6 Dodd & Mead, *N.Y.*), 1885; cheap edn., Kelly, (Bohn's Lib.) 3/6 Bell ($1 Macmillan, *N.Y.*); trans. by 1/- net, Gowans & Gray, *Glasgow*, 1901; by P. T. Motteux (1822), 2 vols. (Bohn's Lib.) 7/- Bell ($2 Macmillan, *N.Y.*), 1882; by C. Jarvis (1801), 2 vols. in 1 3/6 ($1.50) Routledge, 1889.]

1855.

Exemplary Novels [1613].

Picaresque novelettes, very pointed and witty, full of brisk action, and of humorous portraiture, mainly of comic types, gypsies, rascals, fanatics, etc. Several are wonderfully modern in motive and treatment. [Trans. by W. K. Kelly, (Bohn's Lib.) 3/6 Bell ($1 Macmillan, *N.Y.*); trans. by J. Mabbe (1640), 2 vols. 5/- net Gibbings ($2 Lippincott, *Phila.*, 1900).]

1868.

Manuel, *Infante Don* Juan [1282-1347]. Count Lucanor.

Also called *The Book of Patronio* and *The Book of Examples*. A miscellaneous series of fifty-one stories of various origins, Æsopian, Oriental, and mediæval, supposed to be related by Patronio the councillor to his patron Count Lucanor. They are mostly adapted to the manners and superstitions of Spain, writer and are weighted with morals. Juan Manuel was the second great prose author of Spain, and this book may be regarded as a Spanish counterpart of the *Arabian Nights*. [Trans. by J. York, 6/- Pickering; *o.p.* $2 White & Allen, *N.Y.*]

Mendoza, Diego Hurtado de, *v. supra*, *s.v.* Anon., Lazarillo de Tormes.

Montemayor, Jorge de [d. 1561]. Diana [1545].

Most celebrated of the pastoral romances of the later Middle Ages. Plot relates how three swains, who have loved and lost, or loved and forsaken, meet by the river Esla, and tell the story of their griefs. They are joined by nymphs and shepherdesses, who likewise have their tales to tell of unrequited affection: they all journey to the temple of Diana, whose priestess gives each a potion inducing oblivion of the old love and growth of a new love, for which the priestess furnishes partners.

Quevedo y Villegas, Francisco Gomez de [1580-1645]. Pablo de Segovia [1626]. 1892.

A rogue-novel, consisting of roughly sketched scenes of the Bohemian student life, with which Quevedo had mixed freely in his youth. The hero, son of a barber and a loose woman, engages in all sorts of rascally and licentious escapades, is imprisoned, and ends a disreputable career by emigrating to America. [*Illustrated* by D. Vierge, 73/6 net Unwin ($20 Putnam, *N.Y.*).]

Roscoe, Thomas [tr.]. The Spanish Novelists: trans. from Originals. 1832.

Selections from Manuel, *Lazarillo de Tormes*, Aleman, Cervantes, Quevedo, Juan Perez de Montalvan, Antonio de Eslava, Donna Maria de Zayas i Soto Mayor, Matias de los Reyes, Christoval Lozano, Luis Veliz de Guevara, Isidro de Robles, Alonzo del Castillo Salorzano. [1/6 (80c.) Warne, 1880.]

II. FROM 1800 TO THE PRESENT DAY.

ALARCÓN, PEDRO ANTONIO DE [1833-91]. The Strange Friend of Tito Gill. 1890.

A grotesque fantasy, of which the chief personage is Death. [Trans. by Mrs. F. J. A. Darr, $1 Lovell, *N.Y.*]

Brunhilde; or, the Last Act of Norma. 1892.

[Trans. Mrs. F. J. A. Darr, $1, 50c. Lovell, *N.Y.*]

"CABALLERO, FERNÁN" [Cecilia Boehl de Faber: 1796-1877]. The Sea-Gull [1848]. 1867.

(*La Gaviota.*) A simple, unaffected narrative of ordinary life in an Andalusian village, thoroughly Spanish in tone, with some sentimental moralising. [Trans. by A. Bethell, *o.p.*, 2 vols. pub. 21/- Bentley.]

"DINARTE, SYLVIO." Innocentia. 1889.

A Portuguese story of the prairie regions of Brazil. [6/- Chapman.]

GALDÓS, BENITO PÉREZ [b. 1845]. Leon Roch. 1888.

A novel of life and passion, dealing with the tendencies and problems of the new era, the main action being the conjugal troubles of a sceptical husband and a deeply religious wife, who fail in their efforts to persuade each other: the issue is misery and separation. The various social classes, decadent aristocrats, pseudo-religious enthusiasts, unbelievers, etc., are personified in the characters. [Trans. by Mrs. Clara Bell, 2 vols. 5/- Paul ($1 Gottsberger, *N.Y.*).]

Marianela. 1893.

A blind young man of wealth is the hero; he idealises the poor, stunted peasant girl who acts as his guide into an image of beauty. Their talks on the things around them and on themselves are characterised by a quaint and artless simplicity that is very touching. The young man recovers his sight and Marianela's dream ends abruptly. [Trans. by Mary Wharton, 6/- Digby & Long; by Helen W. Lester, $1 M'Clurg, *Chicago*, 1892.]

*Lady Perfecta. 1894.

Midway between his early romance and later realism. Deals with the struggle between the old and the new *régime*, particularly with regard to religious difficulties: a study of actual influences and feelings. Galdós is a national novelist who has written many romances concerned with the War of Independence and the civil conflicts that followed. [Trans. by Mary Wharton, 3/6 Unwin, 1894; trans. M. J. Serrano, *sub tit.*, *Doña Perfecta*, $1 Harper (5/- net Gay & Bird), 1895.]

ISAACS, JORGE. Maria. 1890.

A novel by a South American author, revealing the inner domestic life of his people with sympathy and knowledge. [Trans. by Rollo Ogden, $1 Harper, *N.Y.*]

VALDÉS, ARMANDO PALACIO [b. 1853]. The Marquis of Penalta [1883]. 1886.

(*Marta y María.*) A brisk novel, describing life in the maritime town of Avilés (Nieva). [Trans. by Nathan H. Dole, $1.50, 50c. Crowell, *N.Y.*]

Riverita. 1886.

In this and the next novel the heroine is the author's wife (now dead): she appears here as a captivating child.

Maximina [*sequel;* 1887]. 1888.

A simple plot, with characters including dignified Spanish dons and fascinating ladies. Maximina is a shy and modest maiden, with a reserve of strong character; her husband, a more ordinary person, is chastened by misfortune into a worthier mate for her. The Don is an offensive libertine. [Trans. by N. H. Dole, $1.50, 50c. Crowell, *N.Y.*]

Sister Saint Sulpice [1889]. 1890.

A thoroughly Spanish story, strong in characterisation, the characters standing out with sculpturesque clearness, as it were, independently of the tale: minute in the reproduction of the details of life. [Trans. by N. H. Dole, $1.50 Crowell, *N.Y.*]

Froth [1890]. 1891.

A work as advanced in its realism as that of any of the French naturalists. Chapters of the fashionable life of Madrid, reproducing the coarse tone of society, its vices and its pleasures; with no plot beyond the story of a liaison and its wretched termination: the naïve Raimundo's experience of these hollow and corrupting pleasures ends in disappointment and disgust. A gallery of representative characters stands out in these pages. [Trans. by Clara Bell, 3/6, 2/6 Heinemann (*sub tit., Scum,* 50c. U.S. Book Co., *N.Y.*]

The Grandee. 1894.

Provincial society and the secluded life of the rural gentry; Lancia represents Oviedo forty years ago. Earlier half of book is characterised by quaintness and humour; second half tragic, dealing with a revengeful mother's crimes. Brings out in a striking fashion the pride and narrowness of the Spanish upper classes, and their antique picturesqueness. Greatly influenced by the French naturalistic school. [Trans. by Rachel Challice, 3/6, 2/6 Heinemann; $1.50 Peck, *N.Y.*]

The Joy of Captain Ribot. 1900.

Written in denunciation of "the eternal adultery of the French novel," it portrays a model of a true wife. Captain Ribot begins to court her, but is shamed by her purity and dignity. The comedy has a good deal of distinctively Spanish humour, but the characterisation often falls into caricature. It contains a good picture of bourgeois life and manners in Valencia. [Trans. by Minna C. Smith, 6/- Downey ($1.25 Brentano, *N.Y.*).]

The Fourth Estate. 1901.

A tragic story of wedded life, the prime actors being a husband, a heartless and guilty wife, and her noble sister, who loves the man, but sacrifices herself to make them happy. Many of the episodes are of an entertaining character, sketching the humours of provincial society, and satirising corrupt journalism. [Trans. by Rachel Challice, 6/- Grant Richards.]

Valera y Alcalá Galiano, Juan [b. 1827]. *Pepita Jiménez [1874]. 1891.

A study of sensuous mysticism, by a sceptical author: a psychological portrayal of natural feeling and passion overcoming the restraints of sacerdotal training. The beautiful, passionate heroine is the wooer, the hero being a seminarist; the love tale is the self-revelation of these two in their letters. Being a thoroughly native production in feeling, method and character, it marks the renaissance of Spanish fiction. [Trans. by Mary J. Serrano, $1 Appleton, *N.Y.*; 3/6, 2/6 Heinemann.]

Comendador Mendoza [1877]. 1893.

A more vigorous romance, very tragic and moving, with a heroine as captivating as Pepita Jiménez. Idealistic and full of criticism. [Trans. by Mary J. Serrano, $1, 50c. Appleton, *N. Y.*]

Doña Luz [1878]. 1891.

A picture of life in an Andalusian town. The theological discussions a little tiresome, and the missionary priest and Doña Luz somewhat forced; otherwise free from Spanish extravagance, and the social and political pictures true to life. [Trans. by Mary J. Serrano, $1, 50c. Appleton, *N. Y.*]

L.—NON-EUROPEAN NATIONALITIES.

I. ARABIAN FICTION.

Anon. The Arabian Nights' Entertainments. (Alif Laila.) 1839-41.

The most famous product of Arabian literature: a large collection of entertaining tales of unknown origin. Scheherazade, a tyrannical Sultan's wife, is supposed to tell a story each night to her lord in order to avert the decree that each of his brides shall live but one day. The stories of *Aladdin*, of *Sindbad the Sailor*, of Haroun-al-Raschid, the jovial Caliph, of *Ali Baba and the Forty Thieves*, and many others, are as well known to English people of every age as any stories from their native literature. [Trans. by E. W. Lane (1839-41), 3 vols. each 7/6 Chatto (1839-41), 1877; trans. by Lane, *illustrated* by Brangwyn, 6 vols. 15/- net Gibbings ($6 Lippincott, *Phila.*), 1896; *ed.* E. W. L. Griffis from text of Dr. Jonathan Scott, 4 vols., *illustrated*, $6 Lothrop, *Boston*; trans. by Galland, 3/6 ($1.50) Routledge.]

The New Arabian Nights. 1882.

[Trans. by W. F. Kirby. Select tales not included in the translations of Galland or of Lane. 2/6 Sonnenschein; $2 Lippincott, *Phila.*]

II. CHINESE FICTION.

Anon. Shueypingsin; a story made from the Chinese romance *Haoukeuchuen*. 1899.

A much condensed version of the best Chinese romance, the adventures of an exceedingly perfect pair of lovers; renowned in China for its style. [3/6 Paul.]

Crowther, *Dr.* Philpot ["Gak Tsok-sin"]. The Travail of his Soul. 1899.

A story of Chinese life, showing great familiarity with Chinese ways and character, and containing suggestions as to the right means for amelioration. [3/6 Jarrold.]

III. HINDU FICTION.

Anon. A Digit of the Moon; a Hindu Love Story. 1899.

Part of a cycle of sixteen stories, entitled *The Churning of Time*, each named after a digit of the moon. A fairy tale of a misogynist king who falls in love with a portrait, and after searching out the original, puts to her a series of riddles that baffles her reluctance. Full of Oriental humour and wisdom tricked out in a whimsical dress. [Trans. by F. W. Bain, 5/- net, 4to Parker.]

Pandurang Hari. *v.* A, vii.: Anon.

Chatterjee, Bankim Chandra. The Poison Tree; a Tale of Hindu Life in Bengal. 1884.

Exhibits an acquaintance with Hindu domestic life and character. [Trans. by Miriam S. Knight, 6/- Unwin.]

Kopal Kundala. 1885.

A tale of Bengali life. [6/- Paul.]

HISTORICAL APPENDIX

(NOVELS AND TALES).

[It has not been deemed necessary to insert the titles of many contemporary works, though obviously these are often of superlative value to the historical student. They will be found arranged in their proper periods in the body of this book. Books with authors' names within square brackets were, and in some cases still are, published anonymously.]

ABBREVIATIONS. cent. = century. [juv.] = [juvenile]. M = Middle.
E = Early. L = Late. o. p. = out of print.
p. = page.

ENGLAND.

B.C. 55-A.D. 450. TIMES OF THE BRITONS AND THE ROMANS.

Legendary. CHURCH, *Rev.* A. J. Heroes of Chivalry and Romance. [juv.] 1898.
[Beowulf; Arthur and the Round Table; Treasure of the Nibelungs, 5/- Seeley; $1.75 Macmillan, *N.Y.*]

A.D. *c.*60-70. HENTY, G. A. Beric, the Briton. [juv.] 1893.
[A story of the Roman invasion; Boadicea; Burning of Rome, 6/- Blackie; $1.50 Scribner, *N.Y.*]

3rd cent. CRAKE, *Rev.* A. D. The Camp on the Severn. 1875.
[A tale of the tenth persecution in Britain, 2/- Mowbray.]

306-451. CHURCH, *Rev.* A. J., and PUTNAM, R. The Count of the Saxon Shore. [juv.] 1887.
[Evacuation of Britain by the Romans, 5/- Seeley; $1.25 Putnam, *N.Y.*]

CUTTS, *Rev.* E. L. The Villa of Claudius. 1861.
[A tale of the Roman British Church, 1/- S.P.C.K.]

MURRAY, D. C., and HERMAN, H. One Traveller Returns—see p. 153.
[Druids and Romans.]

c. 547. FORREST, Thorpe. Builders of the Waste—see p. 107.
[Briton and Angle in the days of the Saxon Conquest of Deira (Yorkshire).]

MALORY, *Sir* Thomas. *Le Morte D'Arthur—see p. 1.

597. HOLT, Emily S. Imogene. [juv.] 1875.
[Mission of St. Augustine, 5/- Shaw; $1.50 Carter, *N.Y.*]

A.D. 450-1066. **THE ANGLO-SAXONS.**

6th cent. WHISTLER, C. W. Havelock, the Dane. [juv.] 1900.
[A tale of Old Grimsby and Lincoln, 3/6 ($1.25) Nelson.]

BRAMSTON, *Miss* M. The Shaven Crown. [juv.] 1895.
[The conversion of the Surrey Border in the time of Ethelbert, 2/- S.P.C.K. ; 80c. E. & J. B. Young, *N.Y.*]

E 7th cent. CHARLES, Elizabeth. Sketches of Christian Life in England in the Olden Time.
[3/6 Nelson ; $1 Dodd & Mead, *N.Y.*]

7th cent. HOLLIS, Gertrude. The Son of Ælla. [juv.] 1900.
[The conversion of Northumbria, 2/- S.P.C.K.]

COWPER, Frank. Cædwalla. 1887.
[The Saxons in the Isle of Wight, 5/- Seeley.]

9th cent. SIZER, Kate T. The Wooing of Osyth. [juv.] 1894.
[Edmund the Martyr, 3/6 Jarrold ; $1.25 Estes, *Boston.*]

M 9th cent. WHISTLER, C. W. A Thane of Wessex. [juv.] 1896.
[A story of the Viking raids, 3/6 Blackie ($1.25 Scribner, *N.Y.*).]

871-8. CRESWICK, Paul. In Ælfred's Days. [juv.] 1900.
[A Story of Saga the Dane.]

„ Under the Black Raven. [juv.] 1901.
[Each 3/6 Nister ; $1.50 Dutton, *N.Y.*]

BEVAN, Tom. A Lion of Wessex. [juv.] 1901.
[A story of Alfred's times, 3/6 Partridge.]

FENN, G. Manville. The King's Sons. [juv.] 1901.
[A story of King Alfred's boyhood, 1/- Nister.]

POLLARD, Eliza F. A Hero King. [juv.] 1898.
[King Alfred, 5/- Partridge.]

STABLES, Dr. Gordon. Twixt Daydawn and Light. [juv.] 1898.
[King Alfred's times, 5/- J. F. Shaw ; $1.50 Dutton, *N.Y.*]

WHISTLER, C. W. King Alfred's Viking. [juv.] 1899.
[A story of the first English fleet, 2/6 ($1) Nelson.]

871-901. HENTY, G. A. The Dragon and the Raven. [juv.] 1885.
[Alfred and his times ; Incursions of the Danes, 5/- Blackie ; $2 Scribner, *N.Y.*]

885. GILLIAT, *Rev.* E. God Save King Alfred. [juv.] 1901.
[Siege of Rochester, refounding of London, and first love and wife of Edward Atheling, 6/- ($2) Macmillan.]

913-45. COLLINGWOOD, W. G. *Thorstein of the Mere—see p. 92.

955-8. CRAKE, *Rev.* A. D. Edwy the Fair. 1874.
['The First Chronicle of Æscendune." A tale of the days of St. Dunstan, 2/6 Longman ; $1 E. & J. B. Young, *N.Y.*]

c. 1016. „ Alfgar the Dane. 1874.
["The Second Chronicle of Æscendune," 2/6 Longman ; $1 E. & J. B. Young, *N.Y.*]

E 11th cent. WHISTLER, C. W. King Olaf's Kinsman. [juv.] 1898.
[Last struggle of British against Danes, *temp.* Ironside and Cnut, 4/- Blackie.]

„ Wulfric, the Weapon Thane. [juv.] 1897.
[Danish Conquest of East Anglia, *temp.* Ironside, 4/- Blackie ($1.25 Scribner, *N.Y.*).]

1066-1154. THE NORMAN KINGS.

c. 1066. *The Norman Conquest.*

CRAKE, *Rev.* A. D. The Rival Heirs. 1882
["The Third and Last Chronicle of Æscendune," 2/6 Longman ; $1 E. & J. B. Young, *N. Y.*]
,, The Andreds-Weald ; or The House of Michelham. 1877.
[A tale of the Norman Conquest, 5/- Parker ; $1 E. & J. B. Young, *N. Y.*]

HENTY, G. A. Wulf the Saxon. [juv.] 1895.
[A story of the Norman Conquest, 6/- Blackie ; $1.50 Scribner, *N. Y.*]

LYTTON, *Lord.* *Harold—see p. 29.
[Battles of Stamford Bridge and Hastings.]

c. 1070. KINGSLEY, C. *Hereward the Wake—see p. 46.

MACFARLANE, Charles. The Camp of Refuge—see p. 30.
[Both the above deal with Hereward's stand in Ely Fens against the Conqueror.]

NAPIER, *Col.* C. J. William the Conqueror ; a historical romance. 1858.
[o.p., Routledge.]

1087-1135. *Reign of William II. and Henry I.*

ANON. Rufus, the Red King. 1838.
[New edn. in prep. Constable.]

1095-9. *Crusade, The First*—see p. 483.

1100. ADAMS, H. Cadwallader. The Red King's Burial. [juv.]

HOLLIS, Gertrude. In the Days of St. Anselm. [juv.] 1901.
[2/6 S.P.C.K.]

1100-35. GOULD, *Rev.* S. Baring-. Pabo, the Priest—see p. 115.
[Wales, *temp.* Henry I.]

1135-54. *Reign of Stephen.*

1139-54. CHETWODE, R. D. The Knight of the Golden Chain. [juv.] 1898.
[Adventures of outlaws, etc., 6/- Pearson : $1, 50c. Appleton, *N. Y.*]

1137-58. MACFARLANE, Charles. A Legend of Reading Abbey—see p. 30.

1146-87. *Crusade, The Second*—see p. 483.

1154-1399. EARLY PLANTAGENET KINGS.

1154-89. *Reign of Henry II.*

HALL, Hubert. Court Life under the Plantagenets. 1890.
[A narrative in the style of Palgrave's *The Merchant and the Friar*. With coloured plates and facsimiles, 10/6 Sonnenschein ; $3 Dutton, *N. Y.*]

L 12th cent. MABERLEY, *Mrs.* The Lady and the Priest. 1851.
[Rosamond and Becket, 3 vols. o.p. (31/6) Newby ; 50c. Harper, *N. Y.*]

L 12th cent. MILLER, Thomas. Fair Rosamond: or, The Days of King Henry II. [o.p.] 1839.

1186-1200. GILLIAT, *Rev.* E. Forest Outlaws; or, St. Hugh and the King. [juv.] 1887.
[5/- Seeley; $1.50 Dutton, *N.Y.*]

1187. SCOTT, *Sir* Walter. The Betrothed—see p. 197.
[Wars on the Welsh borders.]

1189-99. *Reign of Richard I.*

1188-99. HEWLETT, Maurice. *Richard Yea and Nay—see p. 124.

1191-5. SCOTT, *Sir* Walter. *Ivanhoe—see p. 195.

HEWLETT, Maurice. *The Forest Lovers—see p. 124.

1188-90. *Crusade, The Third*—see p. 483.

1199-1216. *Reign of John.*

1215-8. EDGAR, J. G. Runnymede and Lincoln Fair. [juv.] 1866.
[John and Magna Carta, 3/6 Ward & Lock.]

MILLER, Thomas. Royston Gower. [o.p., Colburn.] 1838.

c. 1200. *Robin Hood.*

1192. GILLIAT, *Rev.* E. In Lincoln Green. [juv.] 1897.
[Scenes: Sherwood, Whitby, Lincoln. Little history except in the form of ballads.]

1202. ,, Wolf's Head [*sequel*]. [juv.] 1899.
[(1) 5/- Seeley; (2) More history; King John and Prince Arthur at Rouen; scenes: Sherwood, Rouen, Sheffield, 5/- Seeley; $1.50 Dutton, *N.Y.*]

c. 1199. JAMES, G. P. R. Forest Days. 1843.
[2/- (80c.) Routledge; 40c. Harper, *N.Y.*]

PAIN, Barry. The Romantic History of Robin Hood. 1898.
[6/- Harper.]

PEACOCK, T. Love. Maid Marian—see p. 17.

PYLE, Howard. Merry Adventures of Robin Hood. 1883.
[$3 Scribner, *N.Y.*; 10/6 Low.]

1194. SCOTT, *Sir* Walter—*in his* Ivanhoe—see p. 195.

1216-72. *Reign of Henry III.*

FOSTER, A. J., and CUTHELL, E. C. The Robber Baron of Bedford Castle. [juv.] 1892.
[2/- Nelson.]

PICKERING, E. A Stout English Bowman. [juv.] 1897.
[A story of chivalry in the days of Henry III., 3/6 Blackie.]

1253-65. *The Barons' Wars.*

CRAKE, *Rev.* A. D. The House of Walderne. 1886.
["A tale of the Cloister and the Forest," 3/6 Longman; $1 E. & J. B. Young, *N.Y.*]

EDGAR, J. G. How I won my Spurs. [juv.] 1863.
[2/6 Warne.]

GREEN, E. Everett. A Clerk of Oxford. [juv.] 1897.
[5/- Nelson.]

JAMES, G. P. R. Forest Days. 1843.
[3/6, 2/- Routledge; 40c. Harper, *N.Y.*]

1270-91. *Crusade, The Eighth*—see p. 483.

1272-1377. *Reigns of Edward I., II. and III.*

GREEN, E. Everett. The Lord of Dyneover. 1891.
[2/6 ($1) Nelson.]

1273. PALGRAVE, *Sir* Francis T. The Merchant and the Friar. 1844.
[o.p. (3/-) Parker.]

1275. GILLIAT, *Rev.* E. The King's Reeve. 1898.
[Chiefly from old ballads; War in Wales; Glastonbury, 5/- Seeley.]

1315-36. BIDDER, M. In the Shadow of the Crown. 1899.
[Hero is Prince John of Eltham, son of Edward II. and Isabella; brings in fall of Edward II., 6/- Constable.]

HEWLETT, Maurice. *New Canterbury Tales—see p. 124.

1337-1453. *The Hundred Years' War with France.*

1346-56. EDGAR, J. G. Cressy and Poictiers. [juv.] 1865.
[Story of the Black Prince's page, 3/6 Ward & Lock.]

GREEN, Evelyn Everett. In the Days of Chivalry. [juv.] 1892.
[Creçy, Calais, etc., 5/- ($1.75) Nelson.]

HENTY, G. A. St. George for England. [juv.] 1884.
[5/- Blackie; $2 Scribner, *N.Y.*, $1 net Burt, *N.Y.*]

M 14th cent. YONGE, Charlotte M. The Lances of Lynwood. [juv.] 1855.
[The Black Prince, 3/6 ($1.25) Macmillan.]

c. 1377. BRETON, F. God Save England!—see p. 80.
[Winchelsea and Rye.]

1385. DOYLE, A. Conan. *The White Company—see p. 101.
[Scene France and Castile; Du Guesclin; Duke of Lancaster, etc., appear.]

1415. HENTY, G. A. At Agincourt. [juv.] 1897.
[A tale of the White Hoods of Paris, 6/- Blackie; $1.50 Scribner, *N.Y.*]

JAMES, G. P. R. Agincourt—see p. 27.

1401-31. *Joan of Arc*—see p. 465.

1381. *Wat Tyler's Rebellion.*

AINSWORTH, W. Harrison. Merrie England. [o.p.] 1874.

1381. BRAMSTON, *Miss* M. The Banner of St. George. [juv.] 1900.
["A Picture of Old England," 3/6 Duckworth.]

1380. GILLIAT, *Rev.* E. John Standish, or The Harrowing of London. [juv.] 1889.
[5/- Seeley; $2 Scribner, *N.Y.*]

HENTY, G. A. A March on London. [juv.] 1898.
[5/- Blackie; $1.50 Scribner, *N.Y.*]

1379-85. MEYER, Annie N. *Robert Annys, Poor Priest—see p. 310.

MINTO, William. The Mediation of Ralph Hardelot. 1888.
[3 vols., o.p. (31/6) Macmillan; 30c. Harper, *N.Y.*]

MORRIS, William. *The Dream of John Ball—see p. 151.

Wars with the Scots.

1388. [DUROS, Edward.] Otterbourne. 1832.
[A Tale of the Marches, o.p., Bentley.]

1400-25. HENTY, G. A. Both Sides the Border. [juv.] 1899.
[6/- Blackie ; $1.50 Scribner, *N.Y.*]

1399-1485. HOUSES OF LANCASTER AND YORK (Henry IV. to Richard III.).

CALLWELL, J. M. A Champion of the Faith. [juv.] 1893.
[Reigns of Henry IV.-V., 4/- Blackie ($1.50 Scribner, *N.Y.*)]

ELRINGTON, H. In the Days of Prince Hal. [juv.] 1901.
[Reigns of Henry IV.-V., 1/6 Blackie.]

HAMILTON, Bernard. Coronation. 1902.
[A romance of Henry V.'s life, from "Madcap Prince" to Agincourt, 6/- Ward and Lock.]

YONGE, Charlotte M. Two Penniless Princesses. [juv.] 1891.
[Time of Henry VI., 3/6 ($1.25) Macmillan.]

1422-32. BAKER, James. The Cardinal's Page. 1898.
[Bohemia, Prague, Burgstein, and England, 6/- Chapman.]

1422-35. REEVE, Clara. The Old English Baron—see p. 12.

1455-85. The Wars of the Roses.

ARMITAGE, Alfred. Red Rose and White. 1901.
[5/- Macqueen.]

CHURCH, *Rev.* A. J. The Chantry Priest of Barnet. [juv.] 1884.
["A Tale of the Two Roses," 5/- Seeley ; $1.50 Dodd & Mead, *N.Y.*]

EDGAR, J. G. The Wars of the Roses. [juv.] 1860.
[2/6 Warne ; $1 Harper, *N.Y.*]

FREDERIC, Harold—*in* The Deserter and other Stories. 1898.
[*How Dickon came by his Name*, and *Where Avon into Severn flows*, $1.25 Lothrop, *Boston.*]

FULLERTON, *Lady* Georgiana. A Stormy Life. 1867.
[Margaret of Anjou, Henry VI.'s Queen.]

1459-85. GREEN, Evelyn Everett. In the Wars of the Roses. [juv.] 1891.
[2/6 ($1) Nelson.]

HOLT, Emily S. Red and White. [juv.] 1883.
[5/- Shaw.]

c. 1483-5. JAMES, G. P. R. The Woodman—see p. 27.
[Times of Richard III.]

1467-71. LYTTON, *Lord.* *The Last of the Barons—see p. 29.
[Neville, Earl of Warwick, the "King-Maker".]

c. 1471. STEVENSON, R. L. The Black Arrow—see p. 220.
[Told from the Yorkist side ; portrait of Richard III.]

1471-85. SYMONDS, *Rev.* W. S. Malvern Chase. 1881.
[Battle of Tewkesbury, 5/- Simpkin.]

YONGE, Charlotte M. Grisly Grisell, the Laidly Lady of Whitburn. 1894.
[3/6 ($1.25) Macmillan.]

1485-1509. REIGN OF HENRY VII.

1488. COWPER, Frank. The Captain of the Wight. 1888.
[A romance of Carisbrooke Castle, 5/- Seeley ; $1.50 E. & J. B. Young, *N.Y.*]

1490-93. HUDSON, H. Wild Humphrey Kynaston, the Robber Troglodyte. 1899.
["A Romance of Robin Hood of Shropshire," 6/- net Paul.]

1509-1547. REIGN OF HENRY VIII.

1513. *Battle of Flodden Field*—see p. 444.

1515-30. COBBOLD, R. Freston Tower. 1850.
[Time of Wolsey, o.p., Simpkin.]

1519. JAMES, G. P. R. Darnley—see p. 27.
[The Field of the Cloth of Gold.]

NASH, Thomas. *The Unfortunate Traveller—see p. 2.

YONGE, Charlotte M. The Armourer's 'Prentices—see p. 61.

1527. [ROBINSON, Emma.] Westminster Abbey. New ed. 1875.
[Wolsey, Cranmer, etc., 2/- Routledge.]

1529-36. AINSWORTH, W. Harrison. Windsor Castle—see p. 19.

1536. „ The Lancashire Witches—see p. 19.
[Pendle Forest, and Pilgrimage of Grace.]

1529-43. MATHEW, Frank. *Defender of the Faith—see p. 144. [Henry VIII. and his wives.]

c. 1530-5. MANNING, Anne. *The Household of Sir Thomas More—see p. 48.

1535-41. TAYLOR, Mary Imlay. The House of the Wizard. 1900.
[$1.25 McClurg, *Chicago* (6/- Gay & Bird).]

1536. GILLIAT, *Rev.* E. Dorothy Dymoke. [juv.] 1892.
[Pilgrimage of Grace in Lincolnshire, 3/- S.P.C.K.]

SHIPLEY, Mary E. Like a Rasen Fiddler. [juv.] 1900.
[Destruction of the Monasteries, 2/- S.P.C.K.]

1539. CRAKE, *Rev.* A. D. The Last Abbot of Glastonbury. 1884.
[Dissolution of the Monasteries, 3/6 Mowbray.]

FILLEUL, Marianne. Pendower. 1877.
[A story of Cornwall in the reign of Henry VIII., 4/- ($2) Nelson.]

TAYLOR, Emily. The Knevetts. 2nd ed. 1862.
[1/6 Houlston.]

1540-3. MÜHLBACH, Louise. Henry VIII. and Catherine Parr [tr.].
[$1, 30c. Appleton, *N. Y.*]

1546. MANNING, Anne. Passages in the Life of the Faire Gospeller, Anne Askew. 1866.
[o.p. (6/-) Bentley; $1 Dodd & Mead, *N. Y.*]

MAJOR, Charles, ["Edwin Caskoden"]. When Knighthood was in Flower. 1898.
[The love story of Charles Brandon and Mary Tudor, $1.50 Bowen & Merrill, *Indianapolis*, 6/- Sands.]

HOLT, Emily S. Lettice Eden; Tale of Last Days of Henry VIII. [juv.] 1877.
[5/- Shaw; $1.50 Carter, *N. Y.*]

1547-1558. REIGNS OF EDWARD VI. AND MARY.

1547. "TWAIN, Mark." The Prince and the Pauper—see p. 325.
[The Prince is the future Edward VI.]

1547-59. MANNING, Anne. Colloquies of Edward Osborne—see p. 48.
[Osborne was a citizen and cloth-worker of London, and ancestor of the Duke of Leeds.]

1549. AINSWORTH, W. Harrison. The Constable of the Tower. 1861.
[Fall of the Protector Somerset, 3/6 ($1.25), 2/- Routledge.]

1537-54. ,, The Tower of London—see p. 19.
[Lady Jane Grey's story.]

c. 1553-8. BRAY, Anna A. The Protestant—see p. 15.

1549. AINSWORTH, W. Harrison. The Fall of Somerset. 1877.
[3 vols., o.p. (31/6) Tinsley.]

1553. NORRIS, Frank. The Royal Sisters—see p. 144.
[Queen Mary and the future Queen Elizabeth.]

PEMBERTON, Max. I Crown Thee King. 1902.
[A romance of Mary Tudor, 6/- Methuen.]

1553-8. HOCKING, Joseph. "Lest We Forget." 1901.
[Persecutions of Protestants, 3/6 Ward & Lock; $1.25 Advance Pub. Co., *Chicago.*]

1554. AINSWORTH, W. Harrison. Cardinal Pole. 1863.
[Or, "The Days of Philip and Mary," the marriage business, 3/6 ($1.25) Routledge.]

HOLT, Emily S. Robin Tremayne. 1872.
[5/- Shaw; $1.50 Carter, *N.Y.*]

1555-8. WEYMAN, Stanley J. *The Story of Francis Cludde—see p. 186.
[Persecutions of the Protestants by Mary.]

GIBNEY, S. The Maid of London Bridge. 1893.
[3/6 Jarrold.]

HOLROYD, Caroline C. Seething Days. 1894.
[Edward VI. and Mary, 6/- Innes.]

SAUNDERS, John. A Noble Wife—see p. 173.
[The wife of Cranmer.]

1558-1603. REIGN OF ELIZABETH.

MAJOR, Charles. Dorothy Vernon of Haddon Hall. 1902.
[John Manners, second son of Earl of Rutland, and Dorothy Vernon, his wife, 6/- Macmillan.]

1572-86. HENTY, G. A. Under Drake's Flag. [juv.] 1882.
[6/- Blackie ($2 Scribner, *N.Y.*).]

c. 1572-88. BARNES, James. Drake and his Yeomen—see p. 270.

1574. CORNFORD, L. Cope. Sons of Adversity. 1898.
[6/- Methuen; $1.25 Page, *Boston.*]

1574-1658. TILLOTSON, J. Stories of the Wars. [juv.] 1865.
[6/- Warne.]

1575. SCOTT, *Sir* Walter. *Kenilworth—see p. 196.
[Dudley, Earl of Leicester, Elizabeth, Raleigh, and Amy Robsart.]

1575-88. KINGSLEY, *Canon* Charles. *Westward Ho!—see p. 45.

1579-91. HOLT, Emily S. Joyce Morrell's Harvest; or, The Annals of Selwick Hall. 1881.
[5/- Shaw; $1.50 Carter, *N.Y.*]

c. 1580. FULLERTON, *Lady* G. Constance Sherwood: an Autobiography of the 16th Century. 1865.
[o.p. (6/-) Bentley; $2 Catholic Pub. Co., *N.Y.*]

1581-90. MARSHALL, Emma. Penshurst Castle—see p. 143.
[Sir Philip Sidney.]

POLLARD, Eliza F. A Gentleman of England. [juv.] 1897.
[Time of Sir Philip Sidney, 3/6 Partridge.]

1585-1604. HENTY, G. A. By England's Aid. [juv.] 1891.
[The Freeing of the Netherlands, 6/- Blackie ($1.50 Scribner, *N.Y.*).]

1586. MATHEW, Frank. One Queen Triumphant—see p. 144.

1588. HOLT, Emily S. Clare Avery. [juv.] 1876.
[The Spanish Armada, 5/- Shaw ; $1.50 Carter, *N.Y.*]

GOULD, *Rev.* S. Baring-. Guavas the Tinner—see p. 115.
[Dartmoor tin mines and the stannary laws.]

1591. LEIGHTON, Robert. The Golden Galleon. [juv.] 1897.
[Famous sea-fight of the *Revenge* off the Azores, 5/- Blackie ($1.50 Scribner, *N.Y.*).]

STEPHENS, Robert N. *Captain Ravenshaw. 1901.
[Or, The Maid of Cheapside, 6/- Ward & Lock ; $1.50 Page, *Boston*.]

1601. „ A Gentleman Player—see p. 178.

BENNETT, John. Master Skylark. 1897.
[Shakespeare, 6/- Macmillan ; $1.50 Century Co., *N.Y.*]

CORBETT, Julian. For God and Gold. 1887.
[2/6 ($1.50, 50c.) Macmillan.]

HATTON, Joseph. The White King of Manoa. 1899.
[Sir Walter Raleigh. Of very small value, 6/- Hutchinson ; $1.25 Fenno, *N.Y.*]

1603-1625. REIGN OF JAMES I.

1602-13. MARSHALL, Emma. The Young Queen of Hearts [juv.]—see p. 143.

1603. JAMES, G. P. R. Arabella Stuart. 1844.
[3/6, 2/- (80c.) Routledge.]

1578-1615. "GRAEME, Alastor" [*Mrs.* F. T. Marryat]. Romance of the Lady Arbell. 1899.
[Story of Arabella Stuart, 6/- White.]

1603-25. BURCHELL, Sidney H. In the Days of King James—see p. 84.

1603-60. JAMES, G. P. R. Life and Adventures of John Marston Hall. 1834.
[3/6, 2/- Routledge.]

1604. SCOTT, *Sir* Walter. *The Fortunes of Nigel—see p. 196.
[Old London ; excellent portrait of the King : also Buckingham and Prince Charles.]

1605. AINSWORTH, W. Harrison. Guy Fawkes; or The Gunpowder Treason. 1841.
[3/6 ($1.25), 1/- net (50c.), Pocket edn. 1/- Routledge.]

GREEN, E. Everett. The Lost Treasure of Trevlyn. 1893.
[Time of the Gunpowder Plot, 5/- ($1.75) Nelson.]

PINKERTON, Thomas A. The Spanish Poniard—see p. 164.

c. 1612. BLACK, William. Judith Shakespeare ; a Romance. 1884.
[Shakespeare's daughter, 2/6 Low ; 80c. Harper, *N.Y.*]

RICHINGS, Emily. Sir Walter's Wife ; a Story of Two Reigns. 1900.
[6/- Drane.]

BUNBURY, Selina. Coombe Abbey. 1843.
[o.p. (14/-) Orr.]

1620-42. MARSHALL, Beatrice. Old Blackfriars. [juv.] 1901.
[A story of the days of Van Dyck, 5/- Seeley.]

1621. AINSWORTH, W. Harrison. The Star Chamber. 1854.
[Trial of Sir James Mompesson, 3/6 ($1.25), 2/- (50c.), 1/-, 6d. Routledge.]

FENN, G. Manville. The Black Tor. [juv.] 1896.
[Scene: Peak of Derbyshire, 5/- Chambers, $1.50 Lippincott, *Phila.*]

1625-1642. REIGN OF CHARLES I.

1624-8. BURCHELL, Sidney H. *The Duke's Servants—see p. 84.
[Duke of Buckingham and Felton, his assassin; story of the band of players.]

1628-45. BRADDON, Mary E. In High Places. 1898.
[Portraits of Buckingham, the Queen of France, Mazarin; the earlier years of Charles I., 6/- Hutchinson.]

1593-1633. MARSHALL, Emma. Under Salisbury Spire [juv.]—see p. 142.
[George Herbert.]

SIMPKINSON, J. N. The Washingtons. 1860.
[A tale of a country parish in the 17th century, based on authentic documents, o.p. (10/6) Longman.]

1635-43. KNIGHT, Charles. Begg'd at Court, a Legend of Westminster. 1867.
[A legal story, o.p. (9/-) Chapman.]

REID, *Capt.* Mayne. The White Gauntlet. [juv.] 1865.
[3/6 Routledge.]

[ROBINSON, Emma.] Whitehall. 1845.
["Or, The Days of Charles I.," 2/- Routledge.]

MARSHALL, Emma. Winifrede's Journal [juv.]—see p. 142.

1642-1649. THE GREAT CIVIL WAR.

BRAY, Anna E. Courtenay of Walreddon—see p. 15.

LEE, Mary and C. Rosamond Fane. [juv.] 1869.
[3/6 Griffith.]

1622-85. SHORTHOUSE, J. H. *John Inglesant—see p. 175.

1629-45. COBBAN, J. M. The Angel of the Covenant—see p. 91.

1642-5. MUNRO, Neil. *John Splendid—see p. 214.

1632-48. DEFOE, Daniel. *Memoirs of a Cavalier—see p. 5.

1632-49. FLETCHER, J. S. When Charles the First was King. 1892.
[3/6 Gay & Bird; $1.50 McClurg, *Chicago.*]

1633-49. CHURCH, *Rev.* A. J. With the King at Oxford. [juv.] 1885.
[5/- Seeley ($1.50 Dodd, *N. Y.*); 25c. Harper, *N. Y.*]

1636-45. PICKERING, Edgar. The Dogs of War—see p. 164.

1636-1720. MARSHALL, Emma. In Colston's Days [juv.]—see p. 142.
[Bristol.]

1640-4. PATERSON, Arthur. Cromwell's Own. 1899.
[6/- ($1.50) Harper.]

1640-5. "LYALL, Edna." In Spite of All. 1901.
[Falkland, Laud, etc., 6/- Hurst & Blackett; $1.50 Longman, *N. Y.*]

1640-5. MATHEW, Frank. The Love of Comrades—see p. 144.
[Strafford ; an Irish Story.]

1641. MARTIN, Ewan. Dauntless ; a Lost and Forgotten Cause. 1901.
[An Irish episode of the Civil War, 6/- Pearson ; $1.50 Page, *Boston*.]

1641-9. "RHOSCOMYL, Owen." *Battlement and Tower—see p. 168.
[War in Wales, Siege of Conway Castle, 1645.]

1642. DIX, Beulah Marie. *Hugh Gwyeth ; a Roundhead Cavalier—see p. 285.

1642-4. FLETCHER, J. S. Mistress Spitfire. 1896.
["Edited from the original MSS.," 4/6 net. Dent ; $1.50 McClurg, *Chicago*.]

1642. JAMES, G. P. R. Arrah Neil. 1845.
[3/6, 2/- Routledge ; 50c. Harper, *N. Y.*]

1642-3. COUCH, A. T. Quiller- ["Q"]. *The Splendid Spur—see p. 95.
[War in Cornwall and West of England.]

"LYALL, Edna." To Right the Wrong—see p. 138.
[John Hampden.]

MACDONALD, Ronald. God save the King—see p. 212.

BRAY, Anna E. Courtenay of Walreddon—see p. 15.

1642-8. MUSTERS, *Mrs.* Chaworth. A Cavalier Stronghold. 1890.
[A romance of the Vale of Belvoir, 6/- Simpkin.]

1642-51. AINSWORTH, W. Harrison. The Leaguer of Lathom. 1876.
[The war in Lancashire ; siege of Manchester ; Earl of Derby's exploits, 3/6 ($1.25) Routledge.]

1642-53. HENTY, G. A. Friends, though Divided. [juv.] 1883.
[3/6 Griffith & Farran ($1.50 Dutton, *N. Y.*), $1 net Burt, *N. Y.*]

DIX, Beulah Marie. The Making of Christopher Ferringham—see p. 285. [New England.]

MARSHALL, Emma. A Haunt of Ancient Peace [juv.]—see p. 143.
[Nicholas Ferrar and the Quietists.]

1644-9. MELVILLE, G. J. Whyte-. Holmby House—see p. 49.

M'CHESNEY, Dora G. Rupert, by the Grace of God—see p. 139.

c. 1645. MACDONALD, George. St. George and St. Michael—see p. 211.

1645. RAYMOND, Walter. In the Smoke of War—see p. 168.

1647. MARRYAT, *Capt.* F. The Children of the New Forest. [juv.] 1847.
[3/6 ($1), 2/6, 2/- Routledge.]

ANON. Dagonet the Jester—see p. 66.

1648. JONES, Dora M. A Soldier of the King. 1901.
[6/- ($1.25) Cassell.]

COLOMB, *Col.* For King and Kent. 1882.
[Royalist point of view, 3 vols., o.p. (31/6) Remington.]

EDGAR, J. G. Cavaliers and Roundheads. [juv.] 1861.
[3/6 Warne ; $1.75 Scribner, *N. Y.*]

KEIGHTLEY, S. R. The Cavaliers. 1895.
[3/6 Hutchinson ; $1.50 Harper, *N. Y.*]

M'CHESNEY, Dora G. Miriam Cromwell, Royalist. 1897.
[6/- Blackwood ; $1.50 Way.]

YONGE, Charlotte M. Stray Pearls. 1883.
[Prince Rupert's time, 3/6 ($1.25) Macmillan.]

1648. YONGE, Charlotte M. The Pigeon Pie; a Tale of Roundhead Times. [juv.] new edn. 1863.
[o.p. (1/-) Mozley; $1 Roberts, *Boston.*]

1649-1660. COMMONWEALTH TIMES.

MARTINEAU, Harriet. The Settlers at Home. [juv.]
[Dutch Settlers in Bedford Level, 1/6 (90c.), 1/- (50c.) Routledge.

1649. DUMAS, Alexandre. Twenty Years After [tr.]—see p. 348.
[Assassination of Buckingham; Execution of Charles I.]

BRERETON, F. S. In the King's Service. [juv.] 1901.
[Cromwell's Invasion of Ireland, 5/- Blackie ($1.50 Scribner, *N.Y.*).]

1649-60. CHARLES, Elizabeth. The Draytons and the Davenants. 1867.

,, On Both Sides of the Sea [*sequel*]. 1868.
[(1) 3/6 Nelson, $1 Dodd, *N.Y.*; (2) 5/- Nelson, $1 Dodd, *N.Y.*]

1649-77. BRADDON, Mary E. London Pride. 1896.
[2/6 Simpkin; $1.25, 50c. Fenno, *N.Y.*]

1650-8. BARR, Amelia E. The Lion's Whelp. 1901.
[A story of Cromwell's time, $1.50 Dodd & Mead, *N.Y.*; 6/- Unwin.]

c. 1650-60. CAINE, Hall. The Shadow of a Crime—see p. 85. [Quakers.]

1650-1. GREEN, E. Everett. After Worcester. [juv.] 1901.
[5/- ($1.50) Nelson.]

1651. JAMES, G. P. R. The Cavalier—see p. 27.

AINSWORTH, W. Harrison. Boscobel, or the Royal Oak. 1872.
[Prince Charles's escape after Worcester.]

,, Ovingdean Grange. 1860.
[(1) 3/6 ($1.25), 2/- (80c.) Routledge; (2) A tale of the South Downs, old Brighthelmstone, etc., 3/6 ($1.25), 2/- (50c.) *id.*]

1651. JAMES, G. P. R. Henry Masterton—see p. 27.

BARR, Amelia E. *Friend Olivia—see p. 70. [George Fox.]

1651-2. HYNE, Cutcliffe. Prince Rupert the Buccaneer—see p. 129.

1652. SCOTT, *Sir* Walter. Woodstock, or The Cavalier—see p. 197.
[A picture of Cromwell and Charles II. before the Restoration.]

FINNEMORE, John. The Red Men of the Dusk—see p. 106.

1653. SOANS, R. G. John Gilbert, Yeoman. 1898.
["A Romance of the Commonwealth," 6/- ($1.50) Warne.]

c. 1646-7. RODENBERG, Julius. *King, by the Grace of God—see p. 171.

SMITH, Horace. Brambletye House—see p. 18.

[ROBINSON, Emma.] Dorothy Fox, the Armourer's Daughter. 1850.
[o. p.]

MANNING, Anne. *Mary Powell—see p. 48.

CORNFORD, L. Cope. Captain Jacobus. 1902.
[6/- Methuen.]

MARSHALL, Emma. The White King's Daughter. [juv.] 1895.
[The Princess Elizabeth, 3/6 Seeley; $1.25 Macmillan, *N.Y.*]

ROBERTON, Margaret H. A Gallant Quaker. 1901.
[George Fox and William Penn, 6/- Methuen.]

1660-1685. **REIGN OF CHARLES II.**

CLARE, Austin. The Carved Cartoon. 1874.
[Grinling Gibbons, 2/6 S.P.C.K.]

JAMES, G. P. R. The Robber. 1838.
[3/6, 2/- (80c.) Routledge ; $1.50 Harper, *N. Y.*]

PICKERING, Edgar. Silas Verney. 1891.
[3/6 Blackie.]

YONGE, Charlotte M. A Reputed Changeling. 1889.
[Period : Charles II. to William III., 3/6 ($1.25) Macmillan.]

c. 1660. PEMBERTON, Max. A Puritan's Wife. 1896.
[6/- Cassell ; $1.25 Dodd & Mead, *N. Y.*]

c. 1662-5. HUNT, Leigh. Sir Ralph Esher. 1832.
["Memoirs of a Gentleman of the Court of Charles II., including those of his friend, Sir Philip Herne," o.p.]

1664. HOOPER, I. *His Grace o' the Gunne. 1898.
["A tale of 17th century thieves," 5/- Black ; $1.75 Macmillan, *N. Y.*]

SCHIMMEL, H. J. Mary Hollis [tr.]—see p. 335.

[ROBINSON, Emma.] Whitefriars ; or, the Days of Charles II. 1844.
[2/- (80c.), 6d. Routledge.]

MAITLAND, Alfred L. I Lived as I Listed. 1899.
[6/- Wells Gardner.]

1665. BURCHELL, S. H. *Daniel Herrick—see p. 84.

1665. MANNING, Anne. Deborah's Diary. 1858.
[Sequel to *Mary Powell*. Life of Milton's Daughter. With *Mary Powell*, 6/- Nimmo.]

1665-6. *The Plague and the Fire of London.*

AINSWORTH, W. Harrison. Old St. Paul's—see p. 19.

BARRETT, Frank. A Set of Rogues—see p. 71.

DEFOE, Daniel. *Journal of the Plague Year—see p. 5.

FAIRLESS, Michael. The Gathering of Brother Hilarius. 1901.
[2/6 net Murray ; $1.25 Dutton, *N. Y.*]

HATTON, Joseph. The Dagger and the Cross. 1897.
[Desolation of Eyam, 6/- Hutchinson ; $1.25, 50c. Fenno, *N. Y.*]

HENTY, G. A. When London Burned. [juv.] 1895.
[6/- Blackie ($1.50 Scribner, *N. Y.*).]

HOARE, *Rev.* E. N. The Brave Men of Eyam. [juv.] 1881.
[The Plague in a Derbyshire village near Chatsworth, 2/- S.P.C.K.]

MANNING, Anne. Cherry and Violet ; a Story of the Plague. 1864.
[6/- Nimmo ; $1 Dodd & Mead, *N. Y.*]

WEBB, *Mrs.* J. B. Oliver Wyndham. 1867.
[3/6 Hodder.]

1667. MACFARLANE, Chas. The Dutch in the Medway—see p. 30.

c. 1670-80. "RHOSCOMYL, Owen." *The Jewel of Ynis Galon—see p. 168.
[Welsh piracy ; Sir Henry Morgan the Buccaneer.]

c. 1672. REACH, A. B. Leonard Lindsay—see p. 200.

MARSHALL, Emma. In the East Country with Sir Thomas Browne. [juv.] 1884.
[5/- Seeley ; ($1.25) Dutton, *N. Y.*]

1671-1702. GARNIER, Russell M.. His Counterpart. 1898.
[Early Days of Duke of Marlborough, 6/- Harper.]

c. 1673-87. BLACKMORE, R. D. *Lorna Doone—see p. 77.
[Monmouth's Rebellion ; Judge Jeffreys.]

c. 1678. "HOPE, Graham." My Lord Winchenden. 1902.
[6/- Smith & Elder.]

1678. SCOTT, *Sir* Walter. Peveril of the Peak—see p. 196.
[Charles II., Buckingham, and the Countess of Derby.]

1678-85. GOULD, S. Baring-. *Urith ; a Tale of Dartmoor—see p. 114.

JAMES, G. P. R. Russell. 1847.
[3/6, 2/- Routledge.]

1680. "HOPE, Anthony." Simon Dale—see p. 127.
[Nell Gwynne.]

MOORE, F. Frankfort. Nell Gwyn, Comedian—see p. 150.

HOOPER, I. Nell Gwyn's Diamond. 1899.
[6/- Black ; $2 Macmillan, *N. Y.*]

1680-4. WATSON, H. B. Marriott. The Rebel—see p. 254.
[Rising of Taunton, 1684.]

c. 1682. "LYALL, Edna." In the Golden Days—see p. 138.
[Algernon Sidney's home-life at Knowle Park.]

1682-94. MARSHALL, Emma. In the Service of Rachel, Lady Russell. [juv.]—see p. 143.

1683. ROWSELL, Mary C. Traitor or Patriot? [juv.] 1884.
[Rye House Plot, 3/6 Blackie ($1.25 Scribner, *N. Y.*).]

1683-93. BURTON, J. B. Bloundelle-. The Hispaniola Plate—see p. 84.

1685-1689. REIGN OF JAMES II.

AINSWORTH, W. Harrison. James II. 1854.
[3/6 ($1.25) Routledge.]

BURTON, J. Bloundelle-. Denounced. 1896.
[6/- Methuen ; $1, 50c. Appleton, *N. Y.*]

COLERIDGE, Christabel. Lady Betty. [juv.] 1869.
[5/- Warne.]

GIBERNE, Agnes. Aimée. [juv.] 1871.
[3/6 Nisbet ; $1.50 Carter, *N. Y.*]

JAMES, G. P. R. The Fate. 1851.
[3/6, 2/- (80c.) Routledge.]

1637-1711. MARSHALL, Emma. *Winchester Meads [juv.]—see p. 142.
[Bishop Ken.]

,, In the Choir of Westminster Abbey [juv.]—see p. 143.
[Purcell.]

PICKERING, Edgar. The Fortunes of Claude. [juv.] 1900.
[3/6 ($1.50) Warne.]

1685. Monmouth's Rebellion.

1662-88. BESANT, *Sir* Walter. *For Faith and Freedom—see p. 75.

1685. DOYLE, A. Conan. *Micah Clarke—see p. 100.

GREEN, E. Everett. In Taunton Town. [juv.] 1895.
[5/- ($1.50) Nelson.]

GOULD, *Rev.* S. Baring-. Urith—see p. 114.

GRIFFIN, Gerald. The Duke of Monmouth. 1836.
[o.p. (Bentley).]

HENSLOWE, J. R. Duke's Winton; a Chronicle of Sedgemoor. 1882.
[2/6 Maxwell.]

HILLARY, Max. The Blue Flag. 1898.
[6/- Ward & Lock.]

LEE, Mary and C. The Oak Staircase. [juv.] 1871.
["Stories of Lord and Lady Desmond," 3/6 Griffith & Farran.]

1685-8. MASON, A. E. W. The Courtship of Morrice Buckler—see p. 143.

PALGRAVE, Mary E. Deb Clavel. 1901.
[3/6 R.T.S.]

1685. YONGE, Charlotte M. The Danvers Papers. [juv.] 1867.
[With *Lady Hester*, 3/6 ($1.25) Macmillan.]

1685-8. FINNEMORE, John. The Lover Fugitives. 1902.
[6/- Pearson, $1.50 Lippincott, *Phila.*]

1688-9. The English Revolution. (*See also under Scotland and Ireland.*)

1678-88. MACDONALD, Ronald. The Sword of the King. 1900.
[6/- Murray; $1.50 Century Co., *N.Y.*]

1685-8. SNAITH, J. C. Mistress Dorothy Marvin—see p. 177.

c. 1688. BRAY, Claude. A Cuirassier of Arran's. 1900.
[6/- Sands.]

1688-9. HALL, *Mrs.* S. C. The Outlaw. 1847.
[o.p. (Bentley).]

c. 1688-90. SCHIMMEL, H. J. The Lifeguardsman [tr.]—see p. 335.

YONGE, Charlotte M. The Last of the Cavaliers. [juv.] 1859.
[3 vols., o.p. (31/6) Bentley.]

1688-1713. WEYMAN, Stanley J. *Shrewsbury—see p. 186.
[Chiefly Sir John Fenwick's Jacobite plot, 1696.]

1689-1702. REIGN OF WILLIAM AND MARY.

PAULL, Mary Anna. My Mistress the Queen. [juv.] 1885.
[Marriage of Mary to William, 2/6 Blackie.]

1673-91. COUCH, A. T. Quiller- ["Q"]. *The Blue Pavilions—see p. 95.

c. 1689. "LYALL, Edna." Hope, the Hermit—see p. 138.

c. 1690. HUGO, Victor. By Order of the King [tr.]—see p. 353.

1690-*c.*1720. BURNETT, Frances H. A Lady of Quality—see p. 273.
[Social life.]

„ His Grace of Osmonde [*sequel*]—see p. 273. [Social life.]

1691-1714. THACKERAY, W. M. *Henry Esmond—see p. 33.

1694. AINSWORTH, W. Harrison. Beatrice Tyldesley. 1878.
[3 vols., o.p. 31/6 Tinsley.]

1694-1729. MARSHALL, Emma. By the North Sea. [juv.] 1896.
[Cromwell's grand-daughter, 3/6 Jarrold; $1.25 Whittaker, *N.Y.*]

1696. "LINDSAY, Harry." The Jacobite. 1899.
["A Romance of the Conspiracy of the Forty," Fenwick and Charnock's plot, 3/6 Chatto.]

1696. MARSHALL, Emma. Kensington Palace [juv.]—see p. 143.

1696-7. JAMES, G. P. R. The King's Highway. 1840.
[3/6, 2/- (80c.) Routledge ; $1.50 Harper, *N. Y.*]

c. 1700. *Adventures of Rovers and Buccaneers.*

BURTON, J. Bloundelle-. A Gentleman-Adventurer—see p. 84.
[Darien Scheme.]

DEFOE, Daniel. *Captain Singleton—see p. 5.

,, Colonel Jacque—see p. 5.

KINGSTON, W. H. G. John Deane. [juv.] 1869.
[2/6 Griffith & Farran.]

MARRYAT, *Capt.* F. *Snarleyyow, or, The Dog Fiend—see p. 31.

OSCAR, Alan. Captain Kid's Millions. 1897.
[6/- Chapman.]

WARBURTON, E. B. G. Darien, or, The Merchant Prince. 1852.
[William Paterson and the Darien Scheme, 5/- Hurst & Blackett ; 50c. Harper, *N. Y.*]

1702-1714. REIGN OF QUEEN ANNE.

DORR, Julia C. R. In King's Houses. 1899.
[6/- Duckworth ; $1.50 Page, *Boston.*]

GREEN, E. Everett. Tom Tufton's Travels. [juv.] 1897.

,, Tom Tufton's Toll. [juv.] 1898.
[Each 3/6 ($1.25) Nelson.]

HENTY, G. A. In the Irish Brigade. [juv.] 1900.
[Foreign wars under Marlborough, 6/- Blackie ($1.50) Scribner, *N. Y.*]

MÜHLBACH, Louise. Prince Eugene and his Times [tr.]. 1883.
[$1.50, $1 Appleton, *N. Y.*]

1702-4. BURTON, J. Bloundelle-. Across the Salt Seas—see p. 84.
[Battle of Blenheim.]

CARLETON, *Capt.* G. The Memoirs of an English Officer. 1728.
[Peterborough in Spain ; probably real Memoirs : ascribed to Defoe ; in Defoe's *Works*, Bohn's Lib., 3/6 Bell ($1 Macmillan, *N. Y.*).]

1702-9. HENTY, G. A. A Cornet of Horse ; a Tale of Marlborough's Wars. [juv.] 1881.

,, The Bravest of the Brave ; or, With Peterborough in Spain. [juv.] 1886.
[(1) 2/6 Low ; $1 net Burt, *N. Y.* ; (2) 5/- Blackie ($2 Scribner, *N. Y.*) ; $1 net Burt, *N. Y.*]

1703-24. AINSWORTH, W. Harrison. Jack Sheppard—see p. 19.

1705-39. ,, Rookwood—see p. 19 [Dick Turpin].

1707-14. ,, St. James's ; or, The Court of Queen Anne. 1844.
[3/6 ($1.25), 2/- (50c.) Routledge.]

1636-1720. MARSHALL, Emma. In Colston's Days [juv.]—see p. 142.

MANNING, Anne. The Old Chelsea Bun House—see p. 14.

RAYMOND, Walter. No Soul Above Money—see p. 168.

1709-27. BRADDON, Mary E. Mohawks. 1886.
[2/6 Simpkin ; 25c. Harper, *N. Y.*]

c. 1712. HAYES, F. W. *A Kent Squire—see p. 124.

1713. KEELING, Elsa d'Esterre. The Queen's Serf. 1898.
[Adventures in Kent and Florida, 6/- Unwin.]

1714-1760. REIGNS OF GEORGE I. AND GEORGE II.

ALEXANDER, *Mrs.* The Heritage of Langdale. 1877.
[3/6 Hutchinson; $1.25 Holt, *N.Y.*; 10c. Munro, *N.Y.*]

GIBBON, Charles. For the King. 1872.
[3/6, 2/- Chatto; 50c. Harper, *N.Y.*]

NORWAY, G. Duance Pendray. 1901.
[Jacobite times in Cornwall, 3/6 Jarrold.]

c. 1715. LYTTON, *Lord.* Devereux—see p. 30.
[Pope, Swift, Bolingbroke, Fielding, Steele, Addison, etc.]

1715-22. HAYES, F. W. *Gwynett of Thornhaugh—see p. 124.

1715. Jacobite Rebellion of 1715.

ADAMS, H. C. In the Fifteen. [juv.] 1893.
[6/- Hodder.]

AINSWORTH, W. Harrison. Preston Fight—see p. 15.

ALLARDYCE, A. Balmoral—see p. 201.

BALFOUR, Andrew. To Arms!—see p. 201.

BESANT, *Sir* Walter. *Dorothy Forster—see p. 75.

FINDLAY, J. T. A Deal with the King—see p. 106.

GRANT, James. Lucy Arden—see p. 201.

,, Adventures of Rob Roy—see p. 200.

MASON, A. E. W. Lawrence Clavering—see p. 143.

MASON, A. E. W., and A. LANG. Parson Kelly—see p. 144.

1715. SCOTT, *Sir* Walter. *Rob Roy—see p. 194.

1719. POYNTER, H. May. Madamscourt; adventures of a fugitive Princess. [juv.] 1901.
[2/- (80c.) Nelson.]

1720. MASON, A. E. W. Clementina. 1901.
[The Old Pretender and Princess Sobieski, 6/- Methuen; $1.50 Stokes, *N.Y.*]

"TYTLER, Sarah." A Loyal Little Maid. 1899.
[The Story of Mar's Rebellion, 2/6 Blackie.]

1715. BRAY, Anna E. Hartland Forest—see p. 15.

FRANCIS, Marian. Where Honour Leads. 1902.
[6/- Hutchinson.]

1712-23. WOODS, Margaret L. *Esther Vanhomrigh—see p. 190.
[Swift and "Vanessa".]

LANDON, Letitia E. Ethel Churchill—see p. 28.

c. 1700-50. YONGE, Charlotte M. Love and Life. [juv.] 1880.
[3/6 ($1.25) Macmillan.]

1720. AINSWORTH, W. Harrison. The South-Sea Bubble. 1868.
[3/6 Routledge; 30c. Amer. News Co., *N.Y.*]

1720-60. MOLLOY, J. Fitzgerald. Life and Adventures of Peg Woffington. 1884.
[5/- Downey; $1.75 Scribner, *N.Y.*]

1720-60. READE, Charles. Peg Woffington—see p. 51.

c. 1704-61. *Beau Nash, "King of Bath".*

AINSWORTH, W. Harrison. Beau Nash. 1879.
[3/6 ($1.25), 2/- Routledge.]

CASTLE, A. and E. The Bath Comedy—see p. 88.

MEREDITH, George. The Tale of Chloe—see p. 147.

TARKINGTON, Booth. Monsieur Beaucaire—see p. 322.

WARE, *Mrs.* Hibbert. The King of Bath—see p. 183.

FENN, G. Manville. Ned Ledger. [juv.] 1899.
[Adventures of a midshipman on the Spanish Main, 5/- S.P.C.K.]

1732. WATSON, H. B. Marriott. The House Divided. 1901.
[6/- ($1.50) Harper.]

c. 1740-60. BESANT, *Sir* Walter. The World went very well then—see p. 75.

1741. SMOLLETT, Tobias G. Roderick Random—see p. 12.

1742. WEYMAN, Stanley J. *Sophia—see p. 187.
GRANT, James. Letty Hyde's Lovers; or, The Household Brigade. 1863.
[2/- (80c.) Routledge.]

1742-59. MARSHALL, Emma. The Master of the Musicians. [juv.] 1895.
[Life and times of Händel, 5/- Seeley; $1.50 Macmillan, *N. Y.*]

c. 1744. AINSWORTH, W. Harrison. The Miser's Daughter—see p. 19.

1745. LOVER, Samuel. Treasure Trove; or, He would be a Gentleman. 1844.
[Battle of Fontenoy (Belgium), 6/- Constable, 1899.]

WINGFIELD, *Hon.* Lewis. Lady Grizel. 1877.
[3 vols., o.p. (31/6) Bentley.]

1745-6. *The Jacobite Rebellion*—see pp. 446-7 (especially, for this section, AINSWORTH, HOCKING, MACHRAY, SCOTT'S *Waverley*, SUTCLIFFE).

c. 1746-1811. THACKERAY, W. M. *Barry Lyndon—see p. 34.

1747. BESANT, *Sir* Walter. The Lady of Lynn—see p. 76.
„ *The Orange Girl—see p. 76.

c. 1750. STEVENSON, R. L. *Treasure Island—see p. 220.

BARR, Amelia E. Bernicia—see p. 70.
[Methodist Revival, Whitefield's preaching.]

SMITH, Charlotte. The Old Manor House—see p. 12.

1753. FENN, G. Manville. The Devon Boys; a Tale of the North Shore. [juv.] 1886.
[6/- Blackie; 25c. Harper, *N. Y.*]

M 18th cent. BRADDON, Mary E. The Infidel—see p. 80.

CHARLES, Elizabeth. Diary of Mrs. Kitty Trevelyan. 1864.
[6/6 ($1.75) Nelson; $1 Dodd & Mead, *N. Y.*]

FULLERTON, *Lady* G. Too Strange not to be True. 1864.
[6/- Macmillan; $1.50, $1 Appleton, *N. Y.*]

JAMES, G. P. R. Ticonderoga. 1854.
[3/6, 2/- (80c.) Routledge.]

SMOLLETT, Tobias G. *Humphry Clinker—see p. 13.

M 18th cent. "Tytler, Sarah." The Huguenot Family in the English Village. 1867.
[3/6, 2/- Chatto ; $1.50 Harper, *N. Y.*]

1756-83. Thackeray, W. M. *The Virginians—see p. 35.

1757-8. Falkner, J. Meade. *Moonfleet—see p. 105. [Smugglers.]

c. 1758. Hocking, Joseph. The Birthright. 1897.
[Time of Wesley in Cornwall, 3/6 Bowden ; $1.25 Dodd & Mead, *N. Y.*]

1758-9. Grant, James. Second to None—see p. 201.
[Seven Years' War.]

Burton, J. Bloundelle-. Fortune's my Foe—see p. 84.

c. 1759. Lytton, *Lord.* Eugene Aram. 1831.
[For prices, etc., see p. 30 (note at end of Lytton).]

1760-1800. REIGN OF GEORGE III.

1763. Melville, G. J. White-. *Katerfelto—see p. 50.
[Exmoor gypsies, etc.]

1767. Weyman, Stanley J. *The Castle Inn—see p. 187.
[Last days of Chatham ; scene laid in Marlborough.]

c. 1767-87. Marshall, Emma. On the Banks of the Ouse. [juv.] 1887.
[Life at Olney, 5/- Seeley ($1.25) Dutton, *N. Y.*]

1770-1800. Ellis, Anne Raine. Sylvestra. 1880.
["Studies of Manners in England from 1770 to 1800," 2 vols., o.p. (21/-) Bell.]

1771-3. Moore, F. Frankfort. A Nest of Linnets. 1901.
[Sheridan, and the Linleys at Bath ; 6/- Hutchinson ; $1.50 Appleton, *N. Y.*]

1774. ,, The Jessamy Bride—see p. 149. [Goldsmith, Garrick, etc.]

,, The Fatal Gift—see p. 150. [The sisters Gunning.]

c. 1775. Caine, Hall. The Deemster—see p. 85.

1777-1805. Blackmore, R. D. Mary Anerley—see p. 78.

1763-79. Thackeray, W. M. Denis Duval—see p. 35. [Old Rye.]

1779-83. Seawell, Molly E. The Rock of the Lion. 1898.
[The siege of Gibraltar, 1779-83, 3/6 ($1.50) Harper, *N. Y.*]

Henty, G. A. Held Fast for England. [juv.] 1892.
[A tale of the siege of Gibraltar, 5/- Blackie ($1.50 Scribner, *N. Y.*).]

1780. Dickens, Charles. *Barnaby Rudge—see p. 23. [Gordon Riots.]

"Sagon, Amyot." When George III. was King—see p. 173.
[Time of Nelson.]

Besant and Rice. The Chaplain of the Fleet—see p. 74.
[Fleet Prison.]

c. 1780-1. Thackeray, Anne. *Miss Angel—see p. 56.
[Reynolds and Angelica Kauffmann.]

1781-1815. Parker, Gilbert. *The Battle of the Strong—see p. 246.
[Battle of Jersey, French Revolution, etc.]

1782-98. Blackmore, R. D. The Maid of Sker—see p. 77.

"Tytler, Sarah." Rival Claimants—see p. 224.

1785-1842. Marshall, Emma. In Four Reigns. [juv.] 1886.
["Recollections of Althea Allingham," 5/- Seeley ($1.25 Dutton, *N. Y.*).]

1785-1842. CLARKE, *Mrs.* Henry. A Lad of Devon. [juv.] 1901.
[1/- Nelson.]

1790. GOULD, *Rev.* S. Baring-. Bladys of the Stewponey—see p. 115.

,, The Broom-Squire—see p. 115.

L 18th cent. BROOKE, Henry. The Fool of Quality—see p. 8.

1791. BANKS, *Mrs.* G. L. *God's Providence House—see p. 68.

1778-1804. ,, *Forbidden to Wed—see p. 69.

L 18th cent. KEIGHTLEY, S. R. Heronford. 1899.
[6/- Pearson; $1.50 Dodd & Mead, *N. Y.*]

1793. BESANT, *Sir* Walter. St. Katherine's by the Tower. 1891.
[English Jacobin Clubs, 3/6, 2/- Chatto; $1.25, 60c. Harper, *N. Y.*]

FRANCILLON, R. E. Ropes of Sand. 1893.
[North Devon in 1793, 3/6, 2/- Chatto.]

1794. GRANT, James. Oliver Ellis; or the Fusileers. 1861.
[Capture of Guadeloupe, 2/- (80c.) Routledge.]

1797. MARRYAT, *Capt.* F. *The King's Own—see p. 30.
[Mutiny at the Nore.]

L 18th cent. COMPTON, Herbert. The Inimitable Mrs. Massingham—see p. 92.
[Gretna Green and Botany Bay.]

CORBETT, Julian. A Business in Great Waters. 1895.
[Sussex smugglers and French conspirators, 6/- Methuen.]

"ELIOT, George." *Adam Bede—see p. 41.

,, *Silas Marner—see p. 41.

GASKELL, *Mrs.* *Sylvia's Lovers—see p. 43.

IRVING, Washington. Bracebridge Hall—see p. 261.

MARSHALL, Emma. Bristol Diamonds [juv.]—see p. 142.
[Hannah More.]

,, Castle Meadow [juv.]—see p. 143.
[William Crotch and Old Crome.]

READE, Charles. Griffith Gaunt—see p. 52.

1799-1831. BANKS, *Mrs.* G. L. *The Manchester Man—see p. 69.
[Peterloo Riots.]

1800. CAINE, Hall. The Bondman—see p. 85.

1793-1815. *Great War with France*—see also pp. 471-2.

BALFOUR, A. Vengeance is Mine—see p. 202.
[Napoleon at Elba.]

1814-5. BLAKE, M. M. Grantley Fenton. 1902.
[Napoleon at Elba, 6/- Jarrold.]

"COLLINGWOOD, H." [W. J. C. Lancaster]. Log of a Privateersman. [juv.] 1896.
[6/- Blackie; $1.50 Scribner, *N. Y.*]

DOYLE, A. Conan. The Great Shadow—see p. 101. [Waterloo.]

1804-15. HENTY, G. A. One of the 28th. [juv.] 1899.
[Waterloo, 5/- Blackie ($1.50 Scribner, *N. Y.*), $1 net Burt, *N. Y.*]

1806. GRANT, James. The Adventures of an Aide-de-Camp—see p. 200.
[Battle of Maida, Italy.]

1815. HUGO, Victor. Les Misérables [tr.]—see p. 352.
[Waterloo from French point of view.]

1815. KINGSTON, W. H. G. From Powder-Monkey to Admiral. [juv.] 1883.
[5/- Hodder ($1.50 Armstrong, *N.Y.*).]

MARRYAT, *Capt.* F. *Frank Mildmay—see p. 30.

,, *Mr. Midshipman Easy—see p. 31.

,, *Jacob Faithful—see p. 31.

1815. MAXWELL, W. H. Stories of Waterloo. 1829.
[1/- net (80c.) Routledge.]

1821. NEWBOLT, Henry. Taken from the Enemy. 1892.
[Plot to rescue Napoleon, 1/6 Chatto.]

PINKERTON, Thomas A. The French Prisoner—see p. 164.

1803-5. PRATT, Ambrose. Franks, Duellist. 1901.
[6/- Hutchinson.]

1812. RUSSELL, W. Clark. An Ocean Free-Lance. 1881.
[Privateering in 1812, 6/- Macmillan.]

1813-4. STEVENSON, R. L. *St. Ives—see p. 221.
[Edinburgh Castle ; French prisoners of war.]

1805. WATSON, H. B. Marriott. Chloris of the Island—see p. 254.

1798-1805. Nelson and Trafalgar.

BLACKMORE, R. D. *Springhaven—see p. 78.
[The projected invasion of England.]

CHAMIER, *Capt.* F. Ben Brace, the Last of Nelson's Agamemnons—see p. 21.

EDEN, C. H. Afloat with Nelson. [juv.] 1897.
[6/- Macqueen.]

GALDÓS, B. Perez. Trafalgar [tr.]. 1884.
[90c., 50c. Gottsberger, *N.Y.*]

1798-1801. HENTY, G. A. At Aboukir and Acre. [juv.] 1899.
[5/- Blackie ($1.25 Scribner, *N.Y.*).]

HUTCHINSON, Horace G. A Friend of Nelson. 1902.
[Based partly on a diary kept by author's grandfather during Baltic campaign, 6/- Longman.]

KINGSTON, W. H. G. The Fire Ships. [juv.] 1866.
[5/- Gall & Inglis.]

1797-8. PICKERING, Edgar. In Press-Gang Days. [juv.] 1895.
[The Battle of the Nile, 3/6 Blackie ; $1.25 Scribner, *N.Y.*]

1798-9. SLADEN, Douglas. The Admiral—see p. 176.

1808-14. The Peninsular War.

1811-4. BLACKMORE, R. D. Alice Lorraine—see p. 78.

CONNELL, F. Norreys. The Follies of Captain Daly. 1901.
[6/- Richards.]

DAUDET, Ernest. Rafael [tr.]. 1896.
[Charles IV. and Napoleon, 6/- Low.]

1808-9. FORTESCUE, *Hon.* J. W. The Drummer's Coat—see p. 107.
[Corunna.]

1812. GLEIG, G. R. The Subaltern—see p. 16.

GRANT, James. The King's Own Borderers. 1865.
[2/- (80c.) Routledge.]

1812. GRANT, James. The Romance of War—see p. 200.

,, The Phantom Regiment; or, Stories of "Ours". 1856.
[2/- (80c.) Routledge.]

HARDMAN, F. Peninsular Scenes and Sketches. [o.p.] 186-.

HENTY, G. A. The Young Buglers. [juv.] 1879.
[3/6 Griffith & Farran; ($1.75 Dutton, *N.Y.*); $1 net Burt, *N.Y.*]

,, With Moore at Corunna. [juv.] 1898.

,, Under Wellington's Command. [juv.] 1899.
[Each 6/- Blackie ($1.50 Scribner).]

LEVER, Charles. *Charles O'Malley—see p. 229.

,, Tom Burke of Ours—see p. 230.
[French Wars, Consulate and Empire.]

MAXWELL, W. H. The Bivouac; or Stories of the Peninsular War. 1837.
[6d. (80c.) Routledge.]

1808-9. WOODS, Margaret L. *Sons of the Sword—see p. 190.
[Corunna, 6/- Heinemann.]

EARLY NINETEENTH CENTURY.

1780-1834. CRAIK, Dinah M. *John Halifax, Gentleman—see p. 39.

1803-5. MANNING, Anne. Diana's Crescent. 1868.
[During Nelson's campaigns, 2 vols., o.p. (10/6) Bentley.]

HARDY, Thomas. The Trumpet-Major—see p. 121.
[The French scare, George III. and family at Weymouth.]

1805. BESANT and RICE. 'Twas in Trafalgar's Bay—see p. 74.

WATSON, H. B. Marriott. Chloris of the Island—see p. 254.

1807-13. CARR, M. E. Love and Honour. 1901.
[6/- Smith & Elder; $1.50 Putnam, *N.Y.*]

WARD, R. Plumer. De Vere; or the Man of Independence. 1827.
[3 vols., o.p. (31/6) Colburn; $1.50 Harper, *N.Y.*]

,, Tremaine; or the Man of Refinement. 1825.
[o.p. (3/6) Tegg.]

1811-13. Luddite Riots.

BANKS, *Mrs.* G. L. *Bond Slaves—see p. 69.

c. 1807-12. BRONTË, Charlotte. Shirley—see p. 20.
[The Orders in Council; Luddite agitation.]

HENTY, G. A. Through the Fray. [juv.] 1885.
[6/- Blackie ($2 Scribner, *N.Y.*), $1 net Burt, *N.Y.*]

PRIOR, James. *Forest Folk—see p. 165.

1811-4. BLACKMORE, R. D. Alice Lorraine—see p. 78.

1812-6. DOYLE, A. Conan. *Rodney Stone—see p. 101.
[Prize ring; Beau Brummel.]

THACKERAY, W. M. *Vanity Fair—see p. 33.

1814-*c.* 40. WHITE, W. H. *The Revolution in Tanner's Lane—see p. 188.
[Nonconformity.]

1815. GOULD, *Rev.* S. Baring-. Cheap-Jack Zita—see p. 114.
[The Fen Riots.]

HOWITT, William. The Man of the People. [3 vols., o.p.] 1860.

1815-20. "FRANCIS, M. E." *Yeoman Fleetwood—see p. 109.
[Last years of the Regency.]

LE BRETON, John. Miss'ess Joy. 1900.
[The last years of the Regency, 6/- Macqueen.]

MOORE, Thomas. The Fudge Family in Paris. [o.p.] 1818.

1817-9. KING, Easton. West Cliff. [Portland Isle.] 1893.
[6/- Digby & Long.]

1818-21. RAWSON, *Mrs.* Stepney. *A Lady of the Regency—see p. 167.

1818-25. HENTY, G. A. With Cochrane the Dauntless. [juv.] 1897.
[Admiral Cochrane, Earl of Dundonald, 6/- Blackie ($1.50 Scribner, *N.Y.*).]

1825-50. BLACKMORE, R. D. Perlycross—see p. 78.

1826-32. RUSSELL, W. Clark. John Holdsworth, Chief Mate—see p. 172.

GOULD, *Rev.* S. Baring-. Royal Georgie. 1901.
[The Prince Regent, 6/- Methuen.]

1830. HARDY, Thomas. The Distracted Preacher—see p. 121.
[Smugglers.]

1831. MARSHALL, Emma. Under the Mendips. 1885.
[The Bristol Riots, 5/- Seeley ($1.25 Dutton, *N.Y.*).]

1831-2. Reform Bill Agitation.

1831-2. BARR, Amelia E. I, Thou, and the Other One. 1899.
["A Love Story," 2/6 Unwin; $1.25 Dodd & Mead, *N.Y.*]

"ELIOT, George." Felix Holt, the Radical—see p. 41.

1830-40. DISRAELI, Benjamin. Endymion—see p. 26.

1832-4. ,, *Coningsby—see p. 25.

1837. "SNOWDEN, Keighley." The Plunder Pit. 1898.
[Yorkshire, 6/- Methuen.]

1837-40. DISRAELI, Benjamin. Sybil—see p. 25 [the Chartists].

KINGSLEY, *Rev.* Charles. *Alton Locke—see p. 45 [the Chartists].

1839-46. KINGSLEY, Henry. Austin Elliott—see p. 47.

1854-5. The Crimean War.

BESANT, *Sir* Walter. By Celia's Arbour—see p. 74.

BLATCHFORD, R. A Son of the Forge—see p. 79.

BRERETON, *Capt.* F. S. A Gallant Grenadier. 1901.
[5/- Blackie ($1.50 Scribner, *N.Y.*).]

GRANT, James. Lady Wedderburn's Wish. 1870.

,, Laura Everingham.

,, The Lord Hermitage. 1878.

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,, Under the Red Dragon. 1872.
[Each 2/- (80c.) Routledge.]

GRIFFITHS, *Major* A. The Thin Red Line. 1900.
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1854-5. HENTY, G. A. Jack Archer. [juv.] 1883.
[2/6 Low ($1 Scribner, *N.Y.*), $1 net Burt, *N.Y.*]

KINGSLEY, Henry. Ravenshoe—see p. 46.

MELVILLE, G. J. Whyte. *The Interpreter—see p. 49.

POLLARD, Eliza F. True unto Death. [juv.] 1895.
[2/6 Partridge.]

TOLSTOY, L. *Sevastopol [tr.]—see p. 410.

SCOTLAND.

EARLY AND MEDIÆVAL.

Legendary. MACLEOD, Fiona. The Washer of the Ford, etc.—see p. 213.

4th cent. MAXWELL, *Sir* H. E. *A Duke of Britain—see p. 213.
[The Picts and the Romans.]

1260-3. LEIGHTON, Robert. The Thirsty Sword. [juv.] 1892.
["A Story of the Norse Invasion of Scotland," 6/- Blackie ($1.50 Scribner, *N.Y.*).]

c. 1291-1314. War of Scottish Independence.

1290-1315. HENTY, G. A. In Freedom's Cause. [juv.] 1884.
[Wallace and Bruce, 6/- Blackie ($2 Scribner, *N.Y.*).]

c. 1296-1314. PORTER, Jane. The Scottish Chiefs—see p. 18.
[Wallace and Scottish wars.]

1298-1314. AGUILAR, Grace. The Days of Bruce [juv.]—see p. 19.

1306-7. SCOTT, *Sir* Walter. Castle Dangerous—see p. 199.
[Vicissitudes of the Douglas stronghold.]

1314. MAXWELL, *Sir* H. E. *The Chevalier of the Splendid Crest—see p. 213.

1371-1603. THE STUARTS.

L 14th cent. MUDDOCK, J. E. Kate Cameron of Brux; or, The Feud. 1900.
[6/- Digby & Long.]

1388-90. LAUDER, *Sir* Thomas Dick. The Wolfe of Badenoch. [o.p.] 1827.

1402. SCOTT, *Sir* Walter. *The Fair Maid of Perth—see p. 198.

c. 1407-22. YONGE, Charlotte M. The Caged Lion. [juv.] 1870.
[Prince James (I.) in England, 3/6 ($1.25) Macmillan.]

1439-40. CROCKETT, S. R. The Black Douglas—see p. 206.

HAMILTON, *Lord* E. The Mawkin of the Flow—see p. 208.

1440-55. GRANT, James. The Captain of the Guard. 1862.
[James II. of Scotland, 2/- (80c.) Routledge.]

1488. ,, *The Yellow Frigate—see p. 200.

1503-13. MACDONALD, Allan. For Stark Love and Kindness. 1896.
[Flodden Field, 6/- Oliphant, *Edinb.*]

1513. GIBBON, Charles. The Braes of Yarrow. 1881.
[Flodden Field, 3/6, 2/- Chatto; 20c. Harper, *N.Y.*]

MUDDOCK, J. E. In the King's Favour. 1899.
[Flodden Field, 3/6 Digby & Long.]

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[James V.'s disasters, 2/- (80c.) Routledge.]

1544. *ANON.* No Cross, no Crown. [juv.] 1873.
[Or, "The Dark Year of Dundee," 3/6 Nelson ; 75c. Friends Book Assoc., *Phila.*]

1542-86. *Mary, Queen of Scots.*

1547. GRANT, James. Mary of Lorraine. 1860.
[Battle of Pinkie, 2/- (80c.) Routledge.]

1566-77. ,, Bothwell—see p. 200.

HAMILTON, *Lord* E. Mary Hamilton—see p. 208.

LEE, Sophia. The Recess. 1783-6.
[6 vols, o.p. One of the earliest English historical novels.]

MELVILLE, G. J. Whyte-. The Queen's Maries. 1864.
[1/6, 1/- Longman.]

1558-65. MUDDOCK, J. E. Basile the Jester. 1896.
[3/6 Chatto ; $1.25, 50c. New Amsterdam Book Co., *N.Y.*]

1547-60. OLIPHANT, *Mrs.* Margaret O. Magdalen Hepburn. 1854.
[John Knox, 2/- Ward & Lock ; 20c. Munro, *N.Y.*]

1550. SCOTT, *Sir* Walter. *The Monastery—see p. 195.
[Melrose Abbey.]

1567. ,, *The Abbot [*sequel*]—see p. 196.

SKELTON, *Sir* John. *Queen Mary's Holdfast—see p. 219.

1568-97. YONGE, Charlotte M. Unknown to History—see p. 61.

c. 1585. BALFOUR, Andrew. By Stroke of Sword. 1897.
[6/- Methuen ; $1.25, 50c. Truelove & Hanson, *N.Y.*]

1586. MATHEW, Frank. One Queen Triumphant—see p. 144.

1587. HAMILTON, *Lord* E. The Outlaws of the Marches. 1897.
[6/- Unwin ; $1.50 Dodd & Mead, *N.Y.*]

SEVENTEENTH AND EIGHTEENTH CENTURIES.

CROCKETT, S. R. *The Grey Man—see p. 206.

JAMES, G. P. R. Gowrie. 1851.
[3/6, 2/- (80c.) Routledge.]

1632. GRANT, James. Harry Ogilvie ; or, The Black Dragoons—see p. 201.

1642-51. *The Great Civil War in Scotland.*

1629-45. COBBAN, J. MacLaren. The Angel of the Covenant—see p. 91.
[Cromwellian wars in Scotland.]

1642-5. MUNRO, Neil. *John Splendid—see p. 214.

1645-6. SCOTT, *Sir* Walter. *A Legend of Montrose—see p. 195.
[The above three books deal with the "Little wars of Lorne" from very different standpoints.]

SMITH, *Mrs.* Fowler. Journal of the Lady Beatrix Graham. 1875.
[Montrose and the Covenant, 5/- Bell.]

17th cent. *Persecutions of the Covenanters.*

1638-80. SWAN, Annie S. Adam Hepburn's Vow—see p. 223.

c. 1678-83. BUCHAN, John. John Burnet of Barns—see p. 205.

1679. Scott, *Sir* Walter. *Old Mortality—see p. 194.
[Drumclog and Bothwell Bridge; Graham of Claverhouse, Monmouth and Lauderdale.]

1679-80. Crockett, S. R. *The Men of the Moss-Hags—see p. 206.
[Bothwell Bridge.]

c. 1685-90. ,, The Standard Bearer—see p. 206.
[The Covenanters.]

L 17th and E 18th cent. Galt, John. Ringan Gilhaize; or, The Covenanters. 1823.
[Battle of Killiecrankie, 3 vols., o.p.]

1688-9. The English Revolution.

1688. Crockett, S. R. Lochinvar—see p. 206.
[Battle of Killiecrankie.]

Muddock, J. E. Young Lochinvar. 1896.
[A tale of the Border Country, 3/6 Chatto.]

1689. Grant, James. The Scottish Cavalier. 1851.
[Battle of Killiecrankie, 2/- (80c.) Routledge.]

1695. Scott, *Sir* Walter. The Bride of Lammermoor—see p. 195.
[East Lothian.]

1700. ,, The Pirate—see p. 196. [Shetland and Orkney.]

1706. ,, The Black Dwarf—see p. 194.
[Border country, Jacobite intrigues.]

c. 1710-40. Findlater, Jane H. A Daughter of Strife. 1897.
[6/- Methuen; $1.25 Dodd & Mead, *N. Y.*]

1715. The '15 Jacobite Rebellion—see p. 437 (especially, for this section, Allardyce, Balfour, Findlay, Scott).

c. 1720-30. Crockett, S. R. *The Raiders—see p. 205. [Galloway.]

,, The Dark o' the Moon. 1902.
[Being certain further Histories of the folk called "Raiders," 6/- ($1.50) Macmillan.]

1730. Pinkerton, Thomas. Blue Bonnets up. 1901.
[6/- Long.]

c. 1735-60. Oliphant, *Mrs.* Margaret O. Katie Stewart—see p. 214.

1736. Scott, *Sir* Walter. *The Heart of Midlothian—see p. 195.
[Porteous Riots.]

1745-6. The Jacobite Rebellion of 1745. (*English and Scottish.*)

Ainsworth, W. Harrison. The Manchester Rebels. 1873.
[3/6 ($1.25), 2/- Routledge.]

Buchan, John. A Lost Lady of Old Years—see p. 205.

Grant, James. The White Cockade—see p. 201.

1728-46. Henty, G. A. Bonnie Prince Charlie. [juv.] 1887.
[Fontenoy and Culloden, 6/- Blackie ($2 Scribner, *N. Y.*).]

Hocking, Joseph. Mistress Nancy Molesworth. 1898.
[Scene laid in Cornwall, 3/6 Bowden; $1 Doubleday, *N. Y.*, 50c. Claflin, *N. Y.*]

1745. Machray, Robert. Sir Hector; the Story of a Scots Gentleman. 1901.
[Intrigues in London, 6/- Constable.]

1745-6. M'Ilwraith, Jean N. The Curious Career of Roderick Campbell. 1901.
[6/- Constable ; $1.50 Houghton, *Boston*.]

McLellan, W. *Spanish John. 1898.
[Life and adventures of Colonel John McDonell, when a Lieutenant in the Regiment Irlandia, in the service of the King of Spain, operating in Italy, 6/- ($1.50) Harper.]

1745. Muddock, J. E. The Lost Laird. 1898.
[3/6 Digby & Long.]

"Rhoscomyl, Owen." *For the White Rose of Arno—see p. 168.

1745. Robertson, William. The Stone of Dunalter. 1901.
[3/6 Gardner, *Paisley*.]

Scott, *Sir* Walter. *Waverley—see p. 193.

1745-*c.* 65. Stevenson, R. L. *The Master of Ballantrae—see p. 220.

1746. ,, *Kidnapped—see p. 221.

1751. ,, *Catriona [*sequel*]—see p. 221. [Appin murder.]

Sutcliffe, Halliwell. Ricroft of Withens—see p. 180.

,, Willowdene Will. 1901.
[Scenes of both books laid in Yorkshire, 6/- Pearson.]

"Tytler, Sarah." The Macdonald Lass—see p. 224.
[Flora Macdonald.]

1745. Wallace, Helen. The Greatest of These. 1901.
[6/- Hodder.]

1745-6. Watson, W. L. Sir Sergeant. 1899.
["Adventures that ensued upon the '45," 6/- Blackwood.]

1746-8. Bryden, H. A. An Exiled Scot—see p. 241.
[Adventures of a fugitive in Cape Colony.]

1755. Munro, Neil. Doom Castle—see p. 214.

,, The Shoes of Fortune. 1901.
[6/- Isbister ; $1.50 Dodd & Mead, *N.Y.*]

1760-1810. Galt, John. Annals of the Parish—see p. 192. [Village life.]

1763. Scott, *Sir* Walter. *Redgauntlet—see p. 197.
[Young Pretender.]

1765. ,, *Guy Mannering—see p. 193.

1775. ,, The Highland Widow—see p. 198.

1780. ,, The Surgeon's Daughter—see p. 198.
[Fifeshire, E. of W., India ; Hyder Ali, Tippoo Sahib.]

L 18th cent. Findlater, Jane H. The Green Graves of Balgowrie—see p. 207.

1787-96. M'Aulay, Allan. The Rhymer—see p. 210. [Robert Burns.]

1795. Scott, *Sir* Walter. The Two Drovers—see p. 198.

,, *The Antiquary—see p. 194.

L 18th cent. "Tytler, Sarah." Lady Jean's Son—see p. 224.

c. 1800. M'Aulay, Allan. Black Mary—see p. 210.
[6/- Unwin.]

1810. Scott, *Sir* Walter. *St. Ronan's Well—see p. 197.

1813-4. Stevenson, R. L. *Weir of Hermiston—see p. 221.
[Lord Braxfield]

c. 1815. Munro, Neil. Gilian the Dreamer—see p. 214.

IRELAND.

EARLY AND MEDIÆVAL.

Legendary. O'Grady, Standish. The Coming of Cuculain—see p. 240.

Yeats, W. B. The Secret Rose—see p. 241.

8th cent. Griffin, Gerald. The Invasion. 1832.
[Ireland and N. Europe in second half of 8th cent., 2/- Duffy, *Dublin.*]

1509-1603. IRELAND IN THE TUDOR PERIOD.

L 15th cent. Green, E. Everett. The Heir of Hascombe Hall. [juv.] 1900.
[5/- ($1.50) Nelson.]

1534-7. Craig, R. Manifold. The Weird of Silken Thomas. 1902.
["An episode of Anglo-Irish History."]

Reed, Talbot Baines. Sir Ludar. [juv.] 1889.
[Scene laid in Ireland and elsewhere; *temp.* Elizabeth, 2/6 Low.]

1577-82. Lawless, *Hon.* Emily. *Maelcho—see p. 238. [Desmonds.]

1588. O'Brien, William. A Queen of Men—see p. 239. [Connaught.]

1588-91. O'Grady, Standish. Red Hugh's Captivity—see p. 240.

1599. Lawless, *Hon.* Emily. *With Essex in Ireland—see p. 238.

L 16th cent. O'Grady, Standish. The Flight of the Eagle. 1897.
[6/- Lawrence & Bullen.]

1602. ,, Ulrick the Ready—see p. 240. [Philip III.'s Armada.]

1642-1660. CIVIL WAR PERIOD.

1637-41. M'Chesney, Dora G. Kathleen Clare. 1902.
[6/- Blackwood.]

1641. Martin, Ewan. Dauntless. 1901.
[An Irish episode of the Great Civil War, 6/- Pearson, $1.50 Page, *Boston.*]

James, G. P. R. Arrah Neil. 1845.
[3/6, 2/- Routledge; 50c. Harper, *N.Y.*]

Brereton, F. S. In the King's Service. [juv.] 1900.
[Cromwellian wars in Ireland, 5/- Blackie ($1.50 Scribner, *N.Y.*).]

Church, S. H. John Marmaduke. 1897.
[Cromwellian wars in Ireland, $1, 50c. (6/-) Putnam.]

Field, *Mrs.* E. M. Ethne. 1888.
[Cromwellian wars in Ireland, 6/- Wells Gardner.]

1688-1691. THE ENGLISH REVOLUTION.

1689. Strain, Euphans H. *A Man's Foes—see p. 222. [Siege of Derry.]

1689-91. Henty, G. A. Orange and Green. [juv.] 1887.
["A Tale of the Boyne and Limerick," 5/- Blackie ($2 Scribner, *N.Y.*); $1 net Burt, *N.Y.*]

1690. Banim, John. Boyne Water—see p. 228. [Battle of the Boyne.]

Blayney, Owen. The MacMahon; story of the Seven Johns. 1898.
[Battle of the Boyne, 6/- Constable.]

1689. KEIGHTLEY, S. R. The Crimson Sign. 1894.
[3/6 Hutchinson; $1.50 Harper, *N.Y.*]

1691. CARLETON, William. Redmond, Count O'Hanlon, the Irish Rapparee. 1862.
[Battle of Aughrim, 1/- Duffy, *Dublin*; $1, 60c. Sadlier, *N.Y.*]

1691-1700. O'GRADY, Standish. In the Wake of King James—see p. 240.
[Siege of Derry.]

THE EIGHTEENTH CENTURY.

E 18th cent. EDGEWORTH, Maria. *Castle Rackrent, etc.—see pp. 225-7.

c. 1750. NEWCOMEN, George. A Left-handed Swordsman. 1900.
[Dublin Society, 6/- Smithers.]

c. 1750-98. FROUDE, J. A. The Two Chiefs of Dunboy—see p. 109.

HINKSON, H. A. The King's Deputy—see p. 237.
[Dublin, *temp.* Grattan.]

1780-97. CROTTIE, Julia M. *The Lost Land—see p. 236.

LEVER, Charles. *The O'Donoghue—see p. 230.

,, Maurice Tiernay—see p. 230.

1798. Irish Rebellion of 1798.

ALEXANDER, R. Maureen Moore. 1899.
[6/- Burleigh.]

BANIM, John. The Croppy—see p. 228.

BODKIN, M. M. Lord Edward Fitzgerald—see p. 234.

,, The Rebels—see p. 234.

FALY, P. C. *Ninety-eight—see p. 236.

FROUDE, J. A. The Two Chiefs of Dunboy—see p. 109.

HINKSON, H. A. Up for the Green—see p. 237.

LOVER, Samuel. Rory O'More—see p. 231.

MCDONNELL, R. W. Kathleen Mavourneen. 1898.
["A Memory of the Great Rebellion," 6/- Unwin.]

MATHEW, Frank. The Wood of the Brambles—see p. 144.

MORGAN, *Lady*. The O'Briens and the O'Flahertys—see p. 227.

,, O'Donnel—see p. 227.

ORPEN, *Mrs.* *Corrageen in '98—see p. 240.

THE NINETEENTH CENTURY.

1800-1. WINGFIELD, *Hon.* Lewis. My Lords of Strogue. 1879.
[Ireland at the Union, 3 vols., o.p. (31/6) Bentley.]

1808-24. LEVER, Charles. The Knight of Gwynne—see p. 230.
[Legislative Union.]

,, Charles O'Malley—see p. 229.

,, Harry Lorrequer, etc.—see pp. 229-231.

1822. BANIM, Michael and John. Tales of the O'Hara Family, etc.—see pp. 227-8.

1822. HALL, *Mrs.* S. C. The Whiteboy. 1845.
[2/- Ward & Lock, 6d. Routledge; 50c. Harper, *N.Y.*]

1847. CARLETON, William. *The Black Prophet—see p. 228. [Famine.]
1848. ,, Valentine McClutchy—see p. 228.
[2/6, 2/- Duffy, *Dublin*; $1.50 Sadlier, *N. Y.*]
,, Willy Reilly and his Colleen Bawn—see p. 229.
KEARY, Annie M. *Castle Daly—see p. 232.
[The Famine, and Smith O'Brien agitation.]
MCCARTHY, Justin. Mononia, a Love Story. 1901.
[6/- Chatto; $1.50 Small, *Boston*.]
TROLLOPE, T. Anthony. Castle Richmond. 1860.
[The Irish Famine, 2/6, 2/- Ward & Lock.]
MERRY, Andrew. The Green Country. 1902.
[A collection of short stories, 6/- Richards.]
1848-9. CARLETON, William. The Emigrants of Ahadarra—see p. 229.
,, Rody the Rover.
[Ribbonism, 1/- Duffy, *Dublin*.]
O'BRIEN, *Dean*. The D'Altons of Crag.
[A tale of '48 and '49, 2/- Duffy, *Dublin*.]
M 19th cent. HARTLEY, *Mrs.* Hogan, M.P.—see p. 237.
MCCARTHY, Justin. A Fair Saxon—see p. 238.
[Fenians.]
TRENCH, W. S. *Ierne—see p. 233.

WALES.

Legendary. PEACOCK, T. L. The Misfortunes of Elphin—see p. 18.
1100-35. GOULD, *Rev.* S. Baring-. Pabo, the Priest—see p. 115.
[Welsh Church, Henry I.'s time.]
1187. SCOTT, *Sir* Walter. The Betrothed—see p. 197. [Border wars.]
c. 1325. RHYS, Ernest. The Whistling Maid—see p. 169.
[*Temp.* Edward II.]
16th cent. "RHOSCOMYL, Owen." The Shrouded Face—see p. 169.
1641-9. ,, *Battlement and Tower—see p. 168.
[Civil War.]
c. 1670-80. ,, The Jewel of Ynis Galon—see p. 168.
[Piracy, Sir Henry Morgan.]
1745. ,, *For the White Rose of Arno—see p. 168.
[Jacobite Rebellion.]
c. 1832. THOMAS, R. M. Trewern—see p. 181. [Reform Bill.]

THE CHANNEL ISLES.

E 11th cent. PRICHARD, K. and Hesketh. Karadac, Count of Gerzy. 1901.
[6/- Constable; $1.50 Stokes, *N. Y.*]
c. 1781-93. PARKER, Gilbert. The Battle of the Strong—see p. 246.
c. 1825. HUGO, Victor. Toilers of the Sea [tr.]—see p. 352.

BRITISH COLONIES IN AFRICA.

1746-8. BRYDEN, H. A. An Exiled Scot [juv.]—see p. 241.
1834-51. HOWARTH, Anna. Sword and Assegai—see p. 241. [Kaffir wars.]

1836. HAGGARD, H. Rider. Swallow. 1899.
["A tale of the Great Trek," 6/- ($1.50) Longman.]

1836-40. MITFORD, Bertram. The Induna's Wife—see p. 242.
[Zulu Wars, Dingaan, Umzilikasi.]

Seventies. *Zulu War, Boer War, etc.*

1873-9. HENTY, G. A. The Young Colonists. [juv.] 1884.
[A story of the Zulu and Boer Wars, 3/6 Blackie; $1.75 Routledge, *N.Y.*]

1877. ,, By Sheer Pluck. [juv.] 1883.
[A tale of the Ashanti War, 5/- Blackie; $2 Scribner, *N.Y.*]

MITFORD, Bertram. 'Tween Snow and Fire—see p. 242.
[Kaffir Wars.]

1877-8. ,, A Romance of the Cape Frontier—see p. 242.
[Zulus, etc.]

1878-9. ,, The Gun-runner—see p. 242.

,, The Luck of Gerard Kidgeley—see p. 242.

,, The Word of the Sorceress. 1902.
[6/- Hutchinson.]

1879. GLANVILLE, Ernest. The Lost Heiress. [juv.] 1891.
["A tale of Love, Battle and Adventure," 3/6, 2/- Chatto; 40c. Harper, *N.Y.*]

1881. COBBAN, J. MacLaren. Cease Fire!—see p. 91. [Boer War.]

1893. *The Matabele War.*

c. 1890-3. MITFORD, Bertram. The Sign of the Spider—see p. 242.

1893. ,, The King's Assegai—see p. 242.

WHISHAW, Fred. The White Witch of the Matabele. [juv.] 1897.
[5/- Griffith & Farran.]

Present day. SCHREINER, Olive. Trooper Peter Halket of Mashonaland—see p. 242.

1853-1902. ROBERTS, Morley. The Colossus—see p. 171. [Cecil Rhodes.]

"ERASMUS, Sarel." Prinsloo of Prinsloosdorp. 1899.
["A tale of Transvaal Officialdom," 3/6, 1/- MacLeay.]

"CIOS." Life in Afrikanderland, as viewed by an Afrikander. 1897.
[3/6 Digby & Long.]

LOWTH, Alys. A Daughter of the Transvaal. 1899.
[6/- Hutchinson.]

GLANVILLE, Ernest. A Beautiful Rebel. 1902.
[6/- Long.]

RUSSELL, George Hansby. *Under the Sjambok. 1899.
["A Tale of the Transvaal," 6/- Murray.]

1900-2. *The Last Boer War.*

ANON. From the Front; Stories from the Seat of War. 1900.
[Stories of the Boer War, 3/6 Sands.]

GLANVILLE, Ernest. *Max Thornton—see p. 241.

HALES, A. G. Driscoll, King of Scouts. 1901.
[A romance of the South African War, 6 - Arrowsmith; $1.50 Cassell, *N.Y.*]

1900-2. HASKINS, C. D. For the Queen in South Africa. 1900.
[$1 Little & Brown, *Boston;* 5/- Putnam, *London.*]

MITFORD, Bertram. Aletta—see p. 242.

ROBERTS, Morley. Taken by Assault—see p. 171.

ROUSSEAU, Victor. *Derwent's Horse—see p. 172.

STEUART, J. A. The Eternal Quest—see p. 219.
[Magersfontein.]

WHISHAW, Fred. Three Scouts. 1900.
[3/6 Griffith & Farran.]

BRITISH COLONIES IN AMERICA.

BEFORE THE NINETEENTH CENTURY.

GASPÉ, S. A. de. Canadians of Old [tr.]. 1890.
[75c., 50c. Appleton, *N.Y.*]

MACHAR, Agnes M., and MARQUIS, T. G. Stories of Old France. 1890.
[Two Series, each $1.50 Lothrop, *Boston.*]

c. 1542. MARQUIS, T. G. Marguerite de Roberval. 1899.
[A romance of the days of Jacques Cartier, 6/- Unwin.]

E 17th cent. SMITH, Minna Caroline. Mary Paget—see p. 320. [Bermuda.]

1645. CATHERWOOD, Mary H. *The Lady of Fort St. John—see p. 275.
[Acadia.]

,, *The Romance of Dollard—see p. 275. [New France.]

,, The White Islander—see p. 275. [Old Indian wars.]

,, The Chase of Saint Castin—see p. 275. [French wars.]

POLLARD, Eliza F. A Daughter of France. [juv.] 1899.
["A Story of Acadia," 5/- ($1.50) Nelson.]

1687. MERWIN, Samuel. The Road to Frontenac. 1901.
[The French occupation of Canada, 6/- Murray; $1.50 Doubleday, *N.Y.*]

c. 1690-1700. PARKER, Gilbert. *The Trail of the Sword—see p. 245.
[Quebec, 1691.]

1697. BESANT and RICE. Le Chien d'Or—see p. 74.

KIRBY, William. The Golden Dog—see p. 244.
[Both the above deal with Quebec, *temp.* Louis XV.]

1741-8. POTTER, Margaret H. The House of De Mailly—see p. 315.
Acadia.

1746-7. ROBERTS, C. G. D. *The Forge in the Forest—see p. 246.

1746-59. MCLENNAN, W., and MCILWRAITH, J. N. The Span o' Life—see p. 245.

SAUNDERS, Margaret M. Rose à Charlitte. 1899.
[$1.50 Page, *Boston;* 6/- Methuen.]

M 18th cent. BRITON, E. Vincent. Some Account of Amyot Brough. 1884.
[England and Canada in middle of 18th cent., 5/- Seeley.]

MUNROE, Kirk. At War with Pontiac. 1895.
[A tale of red coat and red skin, 5/- Blackie ($1.25 Scribner, *N.Y.*).]

c. 1755. ROBERTS, C. G. D. A Sister to Evangeline—see p. 246.

1756-9. Seven Years' War and Battle of Quebec.

1755-9. HENTY, G. A. With Wolfe in Canada. [juv.] 1886.
[6/- Blackie; $2 Scribner, *N. Y.*]

1758. CAPES, Bernard. Love like a Gipsy. 1901.
[6/- Constable.]

GORDON, W. J. Englishman's Haven. [juv.] 1892.
[A tale of Louisbourg, 3/6 Warne; $1.50 Appleton, *N. Y.*]

c. 1759-63. BRADY, Cyrus T. The Quiberon Touch. 1901.
[Taking of Quebec; $1.50 Appleton, *N. Y.*]

PARKER, Gilbert. *The Seats of the Mighty—see p. 245.
[Taking of Quebec.]

STEPHENS, Robert N. The Road to Paris. 1902.
[6/- Ward & Lock.]

THE NINETEENTH CENTURY.

BARR, Robert. In the midst of Alarms—see p. 70.

LAUT, *Mrs.* A. C. *Lords of the North—see p. 309.
[Great fur-trading companies.]

1837. PARKER, Gilbert. The Pomp of the Lavilettes—see p. 245.

BALLANTYNE, R. M. The Red Man's Revenge. [juv.] 1880.
[Red River expedition, 3/6 Nisbet.]

1869-70. HENHAM, Ernest G. Menotah. [juv.] 1897.
[A tale of the Canadian North-West (Louis Riel) Rebellion, 6/- Skeffington.]

1878-83. HATTON, Joseph. Under the Great Seal—see p. 123.
[Lorne Administration, Newfoundland.]

1885. MACKIE, John. The Prodigal's Brother—see p. 245.

BRITISH COLONIES IN ASIA.

INDIA.

Before the Nineteenth Century.

WALLACE, *Gen.* Lewis. The Prince of India—see p. 327.

L 16th cent. TAYLOR, *Col.* Meadows. *A Noble Queen—see p. 55.

1657. „ *Tara—see p. 54. [Mahrattas.]

1664-85. "GRIER, S. G." In Furthest Ind—see p. 117.

1751-57. HENTY, G. A. With Clive in India. [juv.] 1883.
[6/- Blackie; $2 Scribner, *N. Y.*]

1755-7. "GRIER, S. G." Like another Helen—see p. 117.
[Black Hole of Calcutta.]

1757. TAYLOR, *Col.* Meadows. Ralph Darnell—see p. 54.
[Black Hole of Calcutta.]

COMPTON, Herbert. A Free Lance in a Far Land—see p. 92.

1788-99. TAYLOR, *Col.* Meadows. *Tippoo Sultaun—see p. 54.

1799. HENTY, G. A. The Tiger of Mysore. [juv.] 1895.
[6/- Blackie ($1.50 Scribner, *N. Y.*).]

Nineteenth Century.

HUNTER, *Sir* W. W. The Old Missionary—see p. 129.

ANON. Pandurang Hari—see p. 20.

1803. HENTY, G. A. At the Point of the Bayonet. [juv.] 1901.
[Battle of Assaye, etc., 6/- Blackie ($1.25 Scribner, *N. Y.*).]

c. 1820-30. ROWNEY, Horace Bickerstaff. The Young Zemindar. 1883.
[3 vols., o.p. (31/6) Remington.]

1824-6. HENTY, G. A. On the Irrawaddy. [juv.] 1897.
[A story of the first Burmese war, 5/- Blackie ($1.50 Scribner, *N. Y.*).]

1836-8. ,, To Herat and Cabul. [juv.] 1901.
[First Afghan War, 5/- Blackie ($1.25 Scribner, *N. Y.*).]

TAYLOR, *Col.* Meadows. *Confessions of a Thug—see p. 54.

1846. HENTY, G. A. Through the Sikh War. [juv.] 1893.
[6/- Blackie; $1.50 Scribner, *N. Y.*]

c. 1849. ARNOLD, W. Delafield. Oakfield—see p. 36.

LANG, John. The Wetherbys—see p. 135.

1857. The Indian Mutiny.

1857. ASHTON, Mark. The Nana's Talisman. 1901.
[6/- Hutchinson.]

CHESNEY, *Sir* G. T. The Dilemma—see p. 88.

FENN, Clive R. For the Old Flag. 1899.
[A tale of the Mutiny, 5/- Low.]

FORREST, R. E. *Eight Days—see p. 107. [Delhi.]

GRANT, James. First Love and Last Love. 1868.

,, Did She Love Him? 1876.

,, Fairer than a Fairy. 1874.
[Each 3/6, 2/- (80c.) Routledge.]

"GRAY, Maxwell." In the Heart of the Storm—see p. 116.

HARCOURT, *Capt.* [now *Col.*] A. F. P. Jenetha's Venture. 1899.
[A story of the siege of Delhi, 6/- Cassell.]

HENTY, G. A. In Times of Peril. [juv.] 1883.
[A tale of India, 5/- Griffith & Farran ($1.25 Dutton, *N. Y.*).]

,, Rujub the Juggler—see p. 124.

KINGSLEY, Henry. Stretton. 1869.
[3/6 Ward & Lock; 40c. Harper, *N. Y.*]

"MERRIMAN, H. Seton." Flotsam; the Study of a Life. 1896.
[6/- ($1.25) Longman.]

MUDDOCK, J. E. The Star of Fortune. 1894.
[3/6, 1/- Chapman.]

NISBET, Hume. The Queen's Desire. 1893.
[2/- White.]

RAINES, G. P. Terrible Times. 1899.
[A tale of the Sepoy revolt, 3/6 Routledge.]

STEEL, Flora A. *On the Face of the Waters—see p. 178.
[Siege of Delhi.]

TAYLOR, *Col.* Meadows. Seeta—see p. 54.

1877-80. *The Afghan War.*

1878-9. DURAND, *Sir* H. M. *Helen Treveryan—see p. 103.

1878-80. GRANT, James. The Duke of Albany's Highlanders. 1880.
[3/6, 2/- (80c.) Routledge.]

1877-8. HENTY, G. A. For Name and Fame. [juv.] 1885.
["Or, through Afghan Passes," 5/- Blackie; $2 Scribner, *N.Y.*]

STIRLING, M. C. The Minister's Son—see p. 222.

BRITISH COLONIES IN AUSTRALASIA.

1764-93. BECKE, G. L., and JEFFREY, W. *A First Fleet Family—see p 248.

1790. „ „ The Mutineers—see p. 248.
[Pitcairn Island, Mutiny of the *Bounty*.]

E 19th cent. FENN, G. Manville. This Man's Wife—see p. 106.

CLARKE, Marcus A. H. *For the Term of His Natural Life—see p. 249.

WARUNG, Price. Tales of Early Australian Days—see p. 254.

„ Tales of the Isle of Death—see p. 254.

M 19th cent. OUTHWAITE, R. L., and CHOMLEY, C. H. The Wisdom of Esau—see p. 252.

The Sixties. HENTY, G. A. Maori and Settler. [juv.] 1890.
[The New Zealand War, 5/- Blackie; $1.50 Scribner, *N.Y.*]

1864. WATSON, H. B. Marriott. The Web of the Spider—see p. 254.
[Maori War.]

AMERICA.

[*For Canada*, see pp. 452-3: *British Colonies.*]

THE DISCOVERY OF AMERICA.

986-1006. BALLANTYNE, R. M. The Norsemen in the West. [juv.] 1872.
[Pre-Columban Discovery of America, 3/6 ($1.25) Nisbet.]

1485-1506. STABLES, *Dr.* Gordon. Westward with Columbus. [juv.] 1893.
[5/- Blackie; $1.50 Scribner, *N.Y.*]

TOURGÉE, Albion W. Out of the Sunset Sea. 1893.
[A story of Columbus, $1.75 Merrill & Baker, *N.Y.*]

COOPER, J. Fenimore. Mercedes of Castile. 1840.
[Columbus's voyage, $1.25 (5/-) Putnam; $1 Houghton, *Boston.*]

c. 1561-88. *ANON.* Under the Southern Cross.

E 16th cent. *Conquest of Mexico and Peru.*

FOULKE, W. D. Maya; a Story of Yucatan—see p. 289.

HAGGARD, H. Rider. Montezuma's Daughter—see p. 118.
[Spanish Inquisition and Cortez.]

1516-20. HENTY, G. A. By Right of Conquest. [juv.] 1890.
[With Cortez in Mexico, 6/- Blackie; $1.50 Scribner, *N.Y.*]

1519-20. WALLACE, *Gen.* Lewis. The Fair Gods—see p. 327.

1519-21. MUNROE, Kirk. The White Conquerors of Mexico.
[A tale of Toltec and Aztec, 5/- Blackie ; $1.25 Scribner, *N.Y.*]

c. 1524-33. LEE, Albert. The Inca's Ransom. [juv.] 1898.
[Conquest of Peru, 2/6 Partridge.]

THE UNITED STATES.

THE COLONIAL PERIOD DOWN TO THE REVOLUTION, 1773.

1565. GIBBS, George. In Search of Mademoiselle. 1901.
[$1.50 Coates, *Phila.* ; 6/- Hutchinson.]

c. 1565. STEVENS, Sheppard. The Sword of Justice—see p. 320.
[Spanish and French in Florida.]

L 16th cent. PAYSON, William F. John Vytal ; a Tale of the Lost Colony. 1901.
[6/- ($1.20) Harper.]

IRVING, Washington. Knickerbocker's History of New York—see p. 260.

c. 1620. *The Pilgrim Fathers.*

AUSTIN, *Mrs.* J. G. *Standish of Standish—see p. 269.

,, David Alden's Daughter—see p. 269.

MOTLEY, J. L. Merry-Mount. 1849.
[Plymouth Colony, o.p. Munroe, *Boston.*]

MUNROE, Kirk. Longfeather the Peacemaker. 1901.
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,, The Flamingo Feather. 1887.
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JOHNSTON, Mary. *By Order of the Company—see p. 307.

BABCOCK, William Henry. The Tower of Wye. 1901.
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HAWTHORNE, Nathaniel. The Scarlet Letter—see p. 258.

ELLIS, E. S. Uncrowning a King. 1896.
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E 17th cent. CATHERWOOD, Mary H. The Romance of Dollard—see p. 275.
[New France.]

1636. THRUSTON, Lucy M. Mistress Brent. 1901.
[Maryland, $1.50 Little & Brown, *Boston.*]

1638. HOLLAND, J. G. *The Bay Path—see p. 259.

1644. GOODWIN, Maud W. Sir Christopher. 1901.
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1640-50. BELDEN, Jessie Van Zile. Antonia. 1901.
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1640-50. HUMPHREY, Frank Pope. A New England Cactus—see p. 302.

IRVING, Washington. *Rip Van Winkle, etc.—see p. 260.

SPIELHAGEN, F. The Block House on the Prairie [tr.]—see p. 386.

M 17th cent. SIMMS, *Dr.* W. Gilmore. Lily and Totem. 1850.
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,, Vasconcelos. 1853.
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c. 1669. GREEN, E. Everett. The Young Pioneers. [juv.] 1896.
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c. 1675. COOPER, J. Fenimore. The Wept of the Wish-Ton-Wish. 1827.
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[Louisiana.]

1682. WILKINS, Mary E. The Heart's Highway—see p. 331. [Virginia.]

DOYLE, A. Conan. *The Refugees—see p. 101.
[France and Canada.]

1684. SIMMS, Dr. W. Gilmore. The Cassique of Kiawah. 1859.
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1687-97. WEBSTER, J. Provand. Children of Wrath. 1899.
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1689-90. BYNNER, Edwin L. The Begum's Daughter—see p. 274.
[Jacob Leisler.]

TRUMBULL, Annie E. Mistress Content Cradock—see p. 324.

c. 1701. RAYNER, *Miss* E. Free to Serve—see p. 316.
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COOKE, Rose Terry. Steadfast—see p. 277.

1715. SIMMS, *Dr.* W. Gilmore. The Yemassee. 1835.
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1727. JOHNSTON, Mary. *Audrey. 1902.
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c. 1741-8. POTTER, Margaret H. The House of De Mailly—see p. 315.

1744. CHAMBERS, R. W. Cardigan—see p. 276.

M 18th cent. BARRETT, Wilson, and BARRON, E. In Old New York.
[6/- Macqueen.]

PAULDING, J. K. The Dutchman's Fireside—see p. 262.

1748-81. COOKE, John Esten. Fairfax; or, The Master of Greenway Court. 1868.
[The Valley of the Shenandoah, $1.50 Dillingham, *N.Y.*]

1750. Cooke, John Esten. Doctor Vandyke—see p. 256. [Shenandoah.]

c. 1755. Bynner, Edwin L. Agnes Surriage—see p. 274.

1755. McKnight, C. Captain Jack; a Story of Indian Adventure. [juv.] 1874.
[3/6 Warne; $1.50 Porter & Coates, *Phila.*]

Bynner, E. L. Penelope's Suitors—see p. 274.

1757. Clark, Imogen. *The Domine's Garden—see p. 277.

1750-1829. Cooper, J. Fenimore. Satanstoe—see p. 257. [Westchester County.]

,, The Chainbearer [*sequel*]—see p. 257.

,, The Redskins [*sequel*]—see p. 257. [History of New York.]

,, *The Leatherstocking Romances—see p. 256. [Wars with Hurons and French.]

,, The Red Rover—see p. 257.

1756-83. Thackeray, W. M. The Virginians—see p. 35. [Early career of George Washington.]

Barr, Amelia E. *The Bow of Orange Ribbon—see p. 69. [Old New York.]

1758-9. Canavan, M. J. Ben Comee—see p. 275.

Hawthorne, Nathaniel. *Legends of the Province House—see p. 257.

,, *Mosses from an Old Manse, etc.—see p. 258.

Wilkins, Mary E. Silence, and other Stories—see p. 331.

1763-5. Cooke, John Esten. The Virginia Comedians—see p. 256.

1773-1783. THE AMERICAN REVOLUTION.

Chambers, R. W. Cardigan—see p. 276. [6/- Constable; $1.50 Harper, *N.Y.*]

Churchill, Winston. *Richard Carvel—see p. 276.

1774-5. Cooke, John Esten. Henry St. John. 1858. [Shenandoah, $1.50 Harper, *N.Y.*]

1775. Cooper, J. Fenimore. Lionel Lincoln—see p. 257. [Boston, *temp.* Bunker's Hill.]

1778-9. ,, *The Pilot—see p. 256. [Paul Jones.]

1780. ,, The Spy—see p. 256. [Hudson River district.]

1758. "Craddock, C. E." The Story of Old Fort Loudon. 1899. [The French War in North America, $1.50 (6/-) Macmillan.]

Ford, Paul L. Janice Meredith—see p. 289.

1757-80. Frederic, Harold. In the Valley—see p. 289. [Mohawk Valley.]

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Jewett, Sarah Orne. The Tory Lover—see p. 307. [Paul Jones.]

Henty, G. A. True to the Old Flag. [juv.] 1884. [6/- Blackie; $2 Scribner, *N.Y.*]

1757-80. KENNEDY, J. P. Horseshoe Robinson—see p. 261.

KINGSTON, W. H. G. Hurricane Harry. [juv.] 1863.
[Adventures of a Naval Officer, 3/6 Griffith & Farran; $2.50 Pott, *N. Y.*]

MITCHELL, S. Weir. *Hugh Wynne—see p. 310. [Washington.]

1775. POLLARD, Eliza F. Green Mountain Boys. [juv.] 1895.
[2/6 Partridge; $1.25 Dodd & Mead, *N. Y.*]

1773-81. ROSS, Clinton. The Scarlet Coat—see p. 318.

SIMMS, *Dr.* W. Gilmore. The Partisan; Mellichampe; The Scout; Katherine Walton—see p. 262.

,, Woodcraft; The Forayers; Eutaw—see p. 263.

1778. STEPHENS, Robert N. *The Continental Dragoon. 1901.
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,, Philip Winwood—see p. 178.

1773-6. STEVENS, A. de Grasse. Old Boston—see p. 178.

1754-73. STEVENSON, Burton Egbert. A Soldier of Virginia. 1901.
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TAYLOR, Mary Imlay. A Yankee Volunteer. 1899.
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[Settlement of Vermont, capture of Ticonderoga.]

1777. ,, The Rangers. 1851.
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1780. THOMPSON, Maurice. Alice of Old Vincennes—see p. 322.

1783-1812. FROM THE REVOLUTION TO THE WAR WITH ENGLAND.

BROOKS, Elbridge S. A Son of the Revolution. 1898.
[$1.50 Wilde, *Boston.*]

L 18th cent. HALE, Edward Everett. East and West; a story of New Ohio—see p. 293.

KENNEDY, J. P. *Swallow Barn—see p. 261. [Life in Virginia.]

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1791-2. BARR, Amelia E. The Maid of Maiden Lane—see p. 69.
[New York.]

,, Trinity Bells—see p. 70. [New York.]

1757-1804. ATHERTON, Gertrude F. *The Conqueror—see p. 269.
[Alexander Hamilton.]

1793. BROWN, C. Brockden. Arthur Mervyn. 1799.
[Philadelphia in the Yellow Fever Year, o.p. Maxwell, *Phila.*]

1795. ALLEN, J. Lane. *The Choir Invisible—see p. 267. [Kentucky.]

c. 1795. LANE, Elinor Macartney. The Mills of God. 1901.
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1798-1800. SEAWELL, Molly E. Little Jarvis. 1890.
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L 18th-E 19th cent. STOWE, Harriet B. The Minister's Wooing—see p. 263.

1800. COOKE, John Esten. Leather Stocking and Silk—see p. 256.

c. 1800. STOWE, Harriet B. Oldtown Folks; etc.—see p. 264.

c. 1803. CATHERWOOD, Mary H. Lazarre. 1902.
[The Dauphin Louis XVII., $1.50 Bowen, *Indianapolis;* 6/- Richards.]

CABLE, George W. *The Grandissimes—see p. 274. [Creole life.]

1804. BYNNER, Edwin L. Zachary Phips—see p. 274.

1811. EGGLESTON, Edward. Roxy—see p. 286.
[Indiana; Tippecanoe campaign.]

1812-1814. THE WAR WITH ENGLAND.

1811-5. ALTSHELER, J. A. A Herald of the West—see p. 267.

1812. BACHELLER, Irving. D'ri and I. 1901.
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KENNEDY, J. P. *Horseshoe Robinson—see p. 261. [South Carolina.]

MUNROE, Kirk. Midshipman Stuart. [juv.] 1899.
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1811-5. POST, W. K. Smith Brunt; a Story of the Old Navy—see p. 315.

1812-3. PYLE, Howard. Within the Capes—see p. 316.

1814-1861. FROM THE ENGLISH WAR TO THE CIVIL WAR.

1805-44. DOUGALL, Lily. The Mormon Prophet—see p. 244. [Joseph Smith.]

1813. EGGLESTON, G. C. The Big Brother. 1875.
[The Indian War of 1813, $1.25 Putnam, *N.Y.*]

c. 1830-40. VACHELL, Horace A. John Charity—see p. 326.
[Hampshire and California.]

1831. JAMES, G. P. R. The Old Dominion. 1856.
[Southampton Massacre, 3/6, 2/- Routledge; 50c. Harper, *N.Y.*]

1835. MUNROE, Kirk. With Crockett and Bowie. [juv.] 1897.
["Fighting for the Lone-Star flag; a tale of Texas," $1.25 Scribner, *N.Y.*; 5/- Blackie.]

1835-42. ,, Through Swamp and Glade. [juv.] 1896.
[A tale of the Seminole War, $1.25 Scribner, *N.Y.*; 5/- Blackie.]

ATHERTON, Gertrude F. Before the Gringo Came—see p. 268.
[California.]

,, Los Cerritos—see p. 268. [California.]

,, The Valiant Runaways—see p. 268.
[California.]

1836. BARR, Amelia E. Remember the Alamo—see p. 70. [Texas.]

DE FOREST, J. W. Kate Beaumont—see p. 284. [South Carolina.]

EGGLESTON, Edward. *The Graysons—see p. 286.
[Illinois pioneers.]

,, *The Hoosier Schoolmaster—see p. 286.

1836. EGGLESTON, Edward. The Circuit Rider—see p. 286.
JOHNSTON, Richard M. Old Times in Middle Georgia—see p. 307.
MITCHELL, S. Weir. Far in the Forest—see p. 310.
ROBERTS, C. H. Down the O-hi-o—see p. 317.
TIERNAN, Mary S. Homoselle—see p. 323.
,, *Suzette—see p. 323.
WOOLSON, Constance Fenimore. East Angels—see p. 333.
1845-6. EMBREE, Charles Fleming. A Dream of a Throne. 1900.
[Mexican War, $1.50 Little & Brown, *Boston* (6/- Gay & Bird).]
c. 1850-1. STOWE, Harriet Beecher. Uncle Tom's Cabin—see p. 263.
[Slavery.]
c. 1861. BEECHER, Henry Ward. Norwood—see p. 271.
1861. BURNETT, Frances E. Hodgson. In Connection with the De Willoughby Claim—see p. 273.
Before 1865. CHURCHILL, Winston S. *The Crisis—see p. 277.
CONWAY, Moncure D. Pine and Palm—see p. 277.
HARRIS, J. Chandler. Free Joe—see p. 294.
TOURGÉE, Albion W. Figs and Thistles—see p. 323.
,, Pactolus Prime—see p. 324.

1861-1865. THE CIVIL WAR.

ANON. Dan to Beersheba; or Northern and Southern Friends. 1864.
[o.p. (10/6) Chapman.]
BENSON, B. K. *Who Goes There?—see p. 271.
,, *A Friend with the Countersign—see p. 271.
CABLE, George W. The Cavalier—see p. 274.
1861-5. CHURCHILL, Winston S. *The Crisis—see p. 277.
COOKE, John Esten. Hilt to Hilt. 1864.
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,, Surry of Eagle's Nest—see p. 256.
[Stonewall Jackson.]
,, Mohun. 1869.
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CRANE, Stephen. The Red Badge of Courage—see p. 278.
[Chancellorsville.]
,, The Little Regiment—see p. 278.
DE FOREST, J. W. *Miss Ravenel's Conversion—see p. 283.
EGGLESTON, George C. Southern Soldier Stories—see p. 286.
FREDERIC, Harold. The Copperhead; and other Stories of the North—see p. 289.
,, Marséna; and other Stories—see p. 289.
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1861-6. HANCOCK, Albert E. *Henry Bourland—see p. 294.

1861-5. HARRIS, J. Chandler. *Tales of the Home Folk in Peace and War —see p. 295.

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[$1.25, 50c. Houghton, *Boston*; 3/6 Chatto.]

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1861-5. KENNEDY, Sara Beaumout. Joscelyn Cheshire. 1901.
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MITCHELL, S. Weir. Roland Blake—see p. 310.

,, The Autobiography of a Quack; etc.—see p. 311.

OLDHAM, Henry. The Man from Texas—see p. 311.

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,, Red Rock—see p. 312.

1862. STEPHENSON, Nathaniel. They that Took the Sword. 1901.
[$1.50 (6/-) Lane.]

1865. TIERNAN, Mary S. Jack Horner—see p. 323.

TROWBRIDGE, J. T. Cudjo's Cave. [juv.] 1864.

,, The Three Scouts. [juv.] 1865.
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VERNE, Jules. The Blockade Runners [tr.]—see p. 373.
[Blockade of Charleston.]

THE RECONSTRUCTION PERIOD.

c. 1865-80. BRADLEY, A. G. Sketches from Old Virginia. 1897.
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CABLE, George W. *John March, Southerner—see p. 275.

HARTE, Bret. Clarence—see above.

HAYENS, Herbert. An Emperor's Doom. [juv.] 1897.
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JOHNSON, Owen. Arrows of the Almighty—see p. 307.

SEAWELL, Molly Elliot. Throckmorton—see p. 318.

"THANET, Octave." Expiation [tr.]—see p. 322.

1865-80. TOURGÉE, Albion W. *A Fool's Errand—see p. 323.

,, Bricks without Straw—see p. 323.

The Westward Movement and Indian Wars.

HOUGH, E. The Girl at the Halfway House—see p. 298.

JACKSON, Helen M. *Ramona—see p. 302.

Seventies. OVERTON, Gwendolen. *The Heritage of Unrest—see p. 312.
WHITE, Stewart E. The Westerners—see p. 328.
c. 1866-77. WISTER, Owen. Red Men and White—see p. 332.

WEST INDIES AND CUBA.

1791-1804. HENTY, G. A. A Roving Commission. [juv.] 1899.
["Through the Black Insurrection of Hayti," 6/- Blackie; $1.50 Scribner, *N. Y.*]
HUGO, Victor. Told under Canvas [tr.]—see p. 352 (*n*).
[Negro Rebellion against the whites in Hayti.]
1791. MARTINEAU, Harriet. The Hour and the Man—see p. 16.
[Toussaint L'Ouverture.]
1848. HEARN, Lafcadio. Youma—see p. 297. [Martinique.]

Cuba.

BADEAU, A. Conspiracy; a Cuban Romance. 1886.
[25c. Lovell, *N. Y.*; 6/- Warne.]
c. 1858. BLOOMFIELD, J. H. A Cuban Expedition. 1896.
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1870-80. EMERSON, P. H. Caóba, the Guerilla Chief—see p. 105.
1898. CRANE, Stephen. Wounds in the Rain—see p. 279.

AUSTRIA AND HUNGARY.

13th cent. JÓSIKA, *Baron* Nicolas. 'Neath the Hoof [tr.].
[The Tartar Invasion, 6/- Jarrold.]
E 15th cent. BAKER, James. The Gleaming Dawn—see p. 68. [The Hussites.]
1422-32. ,, The Cardinal's Page. 1898.
[Bohemia, Prague, Burgstein, and England, 6/- Chapman.]
1493. ROSEGGER, Peter K. The God Seeker [tr.]. 1902.
[A tale of Old Styria, $1.50 Putnam, *N. Y.*]
KOHN, S. Gabriel [tr.]. 1882.
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c. 1650. JOKAI, Maurus. Pretty Michal [tr.]—see p. 390.
1666. ,, *'Midst the Wild Carpathians [tr.]—see p. 390.
[Transylvania.]
1685-88. MASON, A. E. W. The Courtship of Morrice Buckler—see p. 143.
1740-2. PAALZOW, C. L. A. The Citizen of Prague [tr. Mary Howitt]. 1846.
[Maria Theresa, 3 vols., o.p. Colburn.]
1740-86. "SAND, George." Consuelo [tr.]—see p. 355.
,, The Countess of Rudolstadt [tr.] [*sequel*]—see p. 355.
1771-3. CASTLE, Agnes and Egerton. The Pride of Jennico—see p. 88.
[Moravia.]
1790-1800. PORTER, Anna Maria. The Hungarian Brothers. 1807.
[6d. Warne; 25c. Lippincott, *Phila.*]
1822. JOKAI, Maurus. *An Hungarian Nabob [tr.]—see p. 390.
1835-9. FRANZOS, Karl Emil. For the Right [tr.]—see p. 383.

1793-1815. **WARS WITH FRANCE.**

c. 1804-9. JOKAI, Maurus. The Nameless Castle [tr.]—see p. 391.
„ The Day of Wrath [tr.]—see p. 391.
1809. WESTALL, William. With the Red Eagle—see p. 185.
„ A Red Bridal [*sequel*]—see p. 185. [Hofer.]
1809-10. "MÜHLBACH, Louise" [*Mrs.* C. M. Mundt]. Andreas Hofer [tr.]. 1868.
[$1 Appleton, *N. Y.*]
TAUTPHŒUS, *Baroness.* At Odds—see p. 54. [Hofer.]

1848-1849. **HUNGARIAN REVOLUTION.**

1848. JOKAI, Maurus. The Baron's Sons [tr.]—see p. 392.
[The Revolution.]
„ Manasseh [tr.]—see p. 392.
„ *Eyes Like the Sea [tr.]—see p. 391.
„ Debts of Honour [tr.]—see p. 391.
LUNDEGÄRD, Axel. The Storm Bird [tr.]—see p. 402.
1849-59. JOKAI, Maurus. *The New Landlord [tr.]—see p. 390.
MELVILLE, G. J. Whyte-. The Interpreter—see p. 49.
1866. *War with Prussia*—see p. 476.

FRANCE.

MIDDLE AGES.

213. GOULD, *Rev.* S. Baring-. Perpetua—see p. 115. [Nîmes.]
465-511. BATEMAN, J. C. Ierne of Armorica. 1873.
[A tale of the time of Clovis, o.p. (6/6) Burns & Oates; o.p. ($1.50) Sadlier, *N. Y.*]
8th cent. HARDY, A. S. *Passe Rose—see p. 294. [Charlemagne.]
943-88. YONGE, Charlotte M. The Little Duke—see p. 61.
[Normandy and Richard the Fearless.]
1188-99. HEWLETT, Maurice. *Richard Yea-and-Nay—see p. 124.
[Richard Cœur-de-Lion.]
HALE, E. E. In His Name—see p. 293. [The Waldenses.]
12th cent. MATURIN, C. R. The Albigenses. [o.p.]
BLISSET, Nellie K. The Most Famous Loba. 1901.
[Persecution of the Albigenses; Carcassonne, 6/- Blackwood; $1, 50c. Appleton, *N. Y.*]
E 13th cent. JAMES, G. P. R. Philip Augustus—see p. 27.
[3rd Crusade; Battle of Bouvines.]
M 13th cent. WEBB, *Mrs.* J. B. Julio. 1842.
[A tale of the Vaudois, 2/6 Jarrold.]
1285-1340. CONSCIENCE, Hendrik. *The Lion of Flanders [tr.]—see p. 334.
1358. JAMES, G. P. R. The Jacquerie. 1841.
[3/6, 2/- Routledge; $1.50 Harper, *N. Y.*]
1361. DUMAS, Alexandre. Agenor de Mauléon [tr.]—see p. 350.
[Spain, Pedro the Cruel.]

c. 1385. DOYLE, A. Conan. *The White Company—see p. 101.

c. 1400. DRUMMOND, Hamilton. A Lord of the Soil. 1902.
[Time of Charles VI., 6/- Ward & Lock.]

1401-31. *Joan of Arc.*

c. 1412-31. CATHERWOOD, Mary H. *Days of Jeanne d'Arc—see p. 276.

CHARLES, Elizabeth. Joan the Maid. 1879.
[3/6 S.P.C.K ; $1 Dodd & Mead, *N.Y.*]

JAMES, G. P. R. Agnes Sorel. 1853.
[3/6, 2/- Routledge ; 50c. Harper, *N.Y.*]

1429-31. LANG, Andrew. A Monk of Fife—see p. 135.

MANNING, Anne. A Noble Purpose Nobly Won. 1862.
[Joan of Arc, o.p. Virtue.]

1410-92. "TWAIN, Mark." Personal Recollections of Joan of Arc. 1896.
[$2.50 Harper ; 6/- Chatto.]

1424-33. RIDDING, *Lady* Laura. By Weeping Cross—see p. 169.
[South France.]

1439-40. CROCKETT, S. R. The Black Douglas—see p. 206.

c. 1450. GOULD, *Rev.* S. Baring-. Noémi—see p. 114.
[Time of Charles VII. ; war with England.]

1456-77. JAMES, G. P. R. Mary of Burgundy—see p. 27.

1468. SCOTT, *Sir* Walter. *Quentin Durward—see p. 197.
[Louis XI.]

c. 1470. READE, Charles. *The Cloister and the Hearth—see p. 50.

1474. SCOTT, *Sir* Walter. Anne of Geierstein—see p. 198.
[Charles the Bold and the Switzers, Margaret of Anjou.]

1482. HUGO, Victor. *Notre Dame de Paris [tr.]—see p. 352.

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[6/- Ward & Lock ; $1.50 Stokes, *N.Y.*]

1515-1547. REIGN OF FRANCIS I.

c. 1515-47. MACQUOID, Katherine S. A Ward of the King. 1898.
[6/- Long ; $1.25 Buckles, *N.Y.*]

1519. *Field of the Cloth of Gold*—see p. 427.

1520. CHETWODE, R. D. John of Strathbourne. [juv.] 1897.
[A romance of the days of Francis I., 3/6 Pearson ; $1, 50c. Appleton, *N.Y.*]

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1540. DUMAS, Alexandre. Ascanio [tr.]—see p. 347.
[Benvenuto Cellini.]

1521-74. ,, *The Two Dianas [tr.]—see p. 350.

1528-80. ,, *The Page of the Duke of Savoy [tr.]—see p. 350.
[*Temp.* Charles V.]

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,, Under the Spell of the Fleur de Lis [*sequel*]. 1899.
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1558-9. JAMES, G. P. R. The Brigand—see p. 27.

,, One in a Thousand. 1835.
[Assassination of 2nd Duke of Guise, 3/6, 2/- Routledge; $1.50 Harper, *N.Y.*]

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1564-8. DRUMMOND, Hamilton. For the Religion—see p. 207.

,, A Man of his Age—see p. 207.

1564-74. PATER, Walter. Gaston de Latour—see p. 159.

1567-73. HENTY, G. A. St. Bartholomew's Eve. [juv.] 1893.
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1570-1626. CHETWODE, R. D. The Lord of Lowedale. [juv.] 1895.
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1572. JAMES, G. P. R. The Man at Arms; or Henri de Cerons. 1840.
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,, The House of the Wolf—see p. 186.

YONGE, Charlotte M. The Chaplet of Pearls. [juv.] 1868.
["Or, The White and the Black Ribaumont," 3/6 ($1.25) Macmillan.]

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DUMAS, Alexandre. *Marguerite de Valois [tr.]—see p. 348.

1578. ,, *La Dame de Monsoreau [tr.] [*sequel*]—see p. 349.

1585. ,, The Forty-five [tr.] [*sequel*]—see p. 349.

GOSSE, Edmund. The Secret of Narcisse—see p. 113.

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[Period of the League.]

c. 1589. YEATS, S. K. Levett-. The Chevalier d'Auriac—see p. 190.
[Henry of Navarre.]

1594. RUNKLE, Bertha. The Helmet of Navarre—see p. 318.
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*c.*1598-1610. WEYMAN, Stanley J. From the Memoirs of a Minister of France. 1895.
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AINSWORTH, W. Harrison. Crichton. 1837.
[5/-, 3/6 ($1.25), 2/- 1/- Routledge.]

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1610-1643. REIGN OF LOUIS XIII.

GAUTIER, Théophile. *Captain Fracasse [tr.]—see p. 362.
[Strolling players.]

1626-8. DUMAS, Alexandre. *The Three Musqueteers [tr.]—see p. 348.
[Richelieu and Anne of Austria, etc.]

1648-9. ,, *Twenty Years After [tr.] [*sequel*]—see p. 348.
[Mazarin, The Fronde.]

1660-71. ,, *The Vicomte de Bragelonne [tr.] [*sequel*]—see p. 348.
[Louis XIV.]

1634-7. GRANT, James. Arthur Blane; or the Hundred Cuirassiers. 1858.
[Scottish Guard, 2/- (80c.) Routledge.]

c. 1637. WEYMAN, Stanley J. The Man in Black—see p. 186. [Richelieu.]

*c.*1585-1642. JAMES, G. P. R. Richelieu—see p. 27.

WEYMAN, Stanley J. *Under the Red Robe—see p. 186. [Richelieu.]

1642. VIGNY, Alfred de. *Cinq-Mars [tr.]—see p. 357. [Richelieu.]

1643-1715. REIGN OF LOUIS XIV.

BURTON, J. Bloundelle. In the Day of Adversity. 1896.
[6/- Methuen; $1, 50c. Appleton, *N.Y.*]

,, The Clash of Arms. 1897.
[Wars of Turenne; Duke of Marlborough, etc., 6/- Methuen.]

GALLET, Louis. Captain Satan [tr.]. 1900.
[Adventures of Cyrano de Bergerac in the early part of Louis XIV.'s reign, 6/- Jarrold; $1.25 Fenno, *N.Y.*]

GARNIER, Russell M. His Counterpart. 1898.
[Wars of Turenne; Duke of Marlborough, etc., 6/- Harper.]

GAY, Sophie. Marie de Mancini [tr.]. 1898.
[Time of Mazarin, 6/- Lawrence & Bullen].

SABATINE, Rafael. The Lovers of Yvonne. 1902.
[Time of Mazarin, 6/- Pearson.]

SMITH, Albert. The Marchioness of Brinvilliers. 1846.
[6d., $1, 80c. Routledge; *Illustrated*, 21/- Bentley, 1886.]

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c. 1642-55. MELVILLE, G. J. Whyte-. Sister Louise; or the Story of a Woman's Repentance. 1876.
[2/- Ward & Lock; with *Rosine*, $1.25 Longman, *N.Y.*]

1646. FARQUHAR, Anna. The Devil's Plough. 1901.
[$1.50 Page, *Boston;* 6/- Macqueen.]

LEE, Albert. The Frown of Majesty. 1902.
["A Romance of the Days of Louis XIV.," 6/- Hutchinson.]

PRICE, Eleanor C. The Heiress of the Forest—see p. 165.

1649. DUMAS, Alexandre. *Twenty Years After [tr.]—see p. 348.

1650. ,, The War of Women [tr.]—see p. 349. [Mazarin.]

1663-4. ACHARD, Amédée. The Golden Fleece [tr.]. 1900.
[*La Toison d'Or.* The Turkish wars, $1.50 Page, *Boston;* 6/- Macqueen.]

ALCOCK, D. The Friends of Pascal. [juv.]
[Port Royal, 3/6 R.T.S.]

1675. BUNGENER, L. F. The Preacher and the King [tr.]—see p. 357.

L 17th cent. DOYLE, A. Conan. *The Refugees—see p. 101.
[France and Canada.]

DICKSON, Harris. The Black Wolf's Breed. 1901.
[A story of France in the Old World and the New, *temp.* Louis XIV., 6/- Methuen.]

POLLARD, Eliza F. The King's Signet. [juv.] 1899.
[A story of a Huguenot family, including sketch of Mme. de Maintenon, 3/6 Blackie; $1.25 Scribner, *N.Y.*]

KEIGHTLEY, S. R. The Silver Cross. 1898.
[Time of Mazarin, 6/- Hutchinson.]

1683-7. GILLIAT, *Rev.* E. Asylum Christi. [juv.] 1877.
[A story of the Dragonnades, 6/- Low.]

MANNING, Anne. Jacques Bonneval. 1869.
[Last days of the Dragonnades, 2/6 R.T.S.; $1 Dodd & Mead, *N.Y.*]

1705-29. AINSWORTH, W. Harrison. John Law, the Projector. 1864.
[3/6 ($1.25), 2/-, 1/-, pocket ed. 1/-, *Illustrated*, 5/- Routledge.]

1708-16. DUMAS, Alexandre. Sylvandire [tr.]—see p. 348.

MELVILLE, G. J. Whyte-. Cerise—see p. 49.

1715-1789. REIGNS OF LOUIS XV. AND LOUIS XVI.

HAYES, F. W. A Kent Squire, *and* Gwynett of Thornhaugh—see p. 124.
[Louis XV. (erroneously printed on p. 124, Louis XVI.), the Regent and Marlborough are prominent characters.]

JAMES, G. P. R. The Ancient Regime. 1841.
[3/6, 2/- Routledge.]

KEIGHTLEY, S. R. The Last Recruit of Clare's. 1897.
[Irish Brigade stories; Mme. de Pompadour, etc., 6/- Hutchinson; $1.50 Harper, *N.Y.*]

PEMBERTON, Max. The Little Huguenot. 1895.
[A slight story, 1/4 Cassell; 75c. Dodd & Mead, *N.Y.*]

1718. DUMAS, Alexandre. *The Chevalier d'Harmental [tr.]—see p. 347.

,, The Regent's Daughter [tr.] [*sequel*]—see p. 347.

1727-9. ,, Olympe de Clèves [tr.]—see p. 350.

1741-8. POTTER, Margaret Horton. The House of De Mailly—see p. 315.

1742-55. GRANT, James. Letty Hyde's Lovers. 1863.
["The Household Brigade," 2/- (80c.) Routledge.]

LUTHER, Mark Lee. The Favour of Princes. 1899.
[A story of adventure in the time of Louis XV., 6/- ($1.50) Macmillan.]

1770-4. DUMAS, Alexandre. Memoirs of a Physician [tr.]—see p. 349.
[Cagliostro.]

1774. ,, Monsieur de Chauvelin's Will [tr.]—see p. 351.

1784. ,, The Queen's Necklace [tr.] [*sequel*]—see p. 349.
[Court of Louis XVI.]

1783-1812. LEVER, Charles. Tom Burke of "Ours"—see p. 230.
[French Wars, Consulate and Empire.]

c. 1785. SHORTHOUSE, J. H. The Countess Eve—see p. 175. [Burgundy.]

EDWARDS, M. Betham-. A Romance of Dijon—see p. 104.

1788-9. GOULD, Rev. S. Baring-. In Exitu Israel. 1870.
[Church and State in France, 1788-9, o.p. (2 vols. 21/-, 1 vol. $1.50) Macmillan.]

1789-1795. THE FRENCH REVOLUTION.

1793. *ANON.* A Girl of the Multitude. 1902.
[By the author of *The Letters of her Mother to Elizabeth*, 6/- Unwin.]

BALZAC, H. de. A Gondreville Mystery [tr.], etc.—see p. 344.
[Reign of Terror.]

,, The Conscript [tr.]—see p. 346. [Reign of Terror.]

BURTON, J. Bloundelle-. The Year One. 1901.
[6/- Methuen; $1.50 Dodd & Mead, *N.Y.*]

CAPES, Bernard. Adventures of the Comte de la Muette—see p. 87.

,, Our Lady of Darkness—see p. 87.

1794. CONSCIENCE, Henri. The Pale Young Maiden [tr.]—see p. 334.

CORBETT, J. S. A Business in Great Waters—see p. 93.

1790-3. CUNINGHAME, *Lady* Fairlie. The Little Saint of God. 1901.
["A Heroine of the Red Terror in Brittany," 6/- Hurst & Blackett.]

DALE, *Mrs.* Hylton. Crowned with the Immortals—see p. 98.
[Camille Desmoulins.]

1789-94. DICKENS, Charles. *A Tale of Two Cities—see p. 24.

1789. DUMAS, Alexandre. Ange Pitou [tr.]—see p. 350. [Bastille.]

1792. ,, The Countess de Charny [tr.] [*sequel*]—see p. 350.
[Death of Louis XVI.]

,, The Chevalier de Maison-Rouge [tr.] [*sequel*]—see p. 349.
[Marie Antoinette.]

1793. ,, The Woman with the Velvet Necklace [tr.]—see p. 351.

EDWARDS, M. Betham-. The Dream Charlotte—see p. 104.

,, A Storm Rent Sky. 1898.
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1792. ,, *The Country in Danger [*sequel*]—see p. 359.

1793. ,, *Year One of the Republic [tr.] [*sequel*]—see p. 359.

1794-1815. ,, *Citizen Bonaparte [tr.] [*sequel*]—see p. 359.

1792. ERCKMANN and CHATRIAN. *Madame Thérèse [tr.]—see p. 359.

GAULOT, Paul. The Red Shirts [tr.]. 1894.
[3/6 Chatto.]

1792-1815. GRAS, Félix. *The Reds of the Midi [tr.]—see p. 367.
[Provence and the Marseillais.]

,, *The Terror [tr.] [*sequel*]—see p. 367.

,, *The White Terror [tr.] [*sequel*]—see p. 367.

1793 HATTON, Joseph. When Greek meets Greek. 1895.
[3/6 Hutchinson; $1, 50c. Lippincott, *Phila.*]

HENTY, G. A. In the Reign of Terror. [juv.] 1887.
["Adventures of a Westminster boy," 5/- Blackie; $2 Scribner, *N. Y.*; $1, 75c. Caldwell, *Boston.*]

1791-6. ,, No Surrender. [juv.] 1900.
[A tale of the Rising in La Vendée, 5/- Blackie; $1.50 Scribner, *N. Y.*]

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[7 vols.; o.p.]

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KINGSLEY, Henry. *Mademoiselle Mathilde—see p. 47.

MARTINEAU, Harriet. The Peasant and the Prince. [juv.] 1841.
[Eve of the Revolution, 1/6 (50c.), 1/- Routledge.]

MELVILLE, G. J. Whyte-. Rosine: a Story of the Red Revolution.
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c. 1791-5. "MÜHLBACH, Louise." Marie Antoinette and her Son [tr.] 187-.

1791. ,, Mirabeau [tr.] 187-.
[(1) $1 Appleton, *N. Y.*; (2) o.p.]

NISBET, Hume. For Liberty. [juv.] 1898.
["The chronicles of a Jacobin," 3/6, 2/- White.]

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POLLARD, Eliza F. My Lady Marcia. [juv.] 1901.
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1795. POWER, Edith M. Blue and White; a tale of Brittany. 1899.

1793. PRICE, Eleanor C. In the Lion's Mouth—see p. 165.

ROBERTS, Margaret. *The Atelier du Lys—see p. 170.
[Erroneously "Mary" Roberts on p. 170.]

,, On the Edge of the Storm. 1868.
[3/6 ($1.25) 2/- Warne.]

1794. SPENDER, Harold. At the Sign of the Guillotine. 1895.
[Robespierre, 6/- Unwin; $1 Merriam, *Springfield, Mass.*]

1793. TROLLOPE, Anthony. La Vendée. 1850.
[2/- Ward & Lock.]

"TYTLER, Sarah." Citoyenne Jacqueline—see p. 223.

WESTALL, William. For Honour and Life. 1894.
[A tale of the Terror, 3/6 ($1.25) Harper.]

WEYMAN, Stanley J. The Red Cockade—see p. 186.
[Cahors and Nîmes.]

1795-1815. RISE AND REIGN OF NAPOLEON.

BOURCHIER, M. H. The Adventures of a Goldsmith. 1898.
[Royalist conspiracy under the Consulate, 6/- Elkin Mathews.]

SAINTINE, X. B. Picciola [tr.]. 1875.
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1783-1812. LEVER, Charles. Tom Burke of "Ours"—see p. 230.
[French Wars, Consulate and Empire.]

1793-9. DUMAS, Alexandre. *The Whites and the Blues [tr.]—see p. 351.
[Rise of Napoleon ; Napoleon in Egypt.]

1799-1800. ,, The Companions of Jehu [tr.] [*sequel*]—see p. 350.
[Vendée and Brittany, Georges Cadoudal.]

1793-1809. LEVER, Charles. Maurice Tiernay, the Soldier of Fortune—see p. 230.

1794-1815. ERCKMANN and CHATRIAN. Citizen Bonaparte [tr.]—see p. 359.

1795. M'MANUS, L. Lally of the Brigade. 1899.
[Napoleon in Italy, 2/6, 1/- Unwin ; $1.25 Page, *Boston.*]

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NORWAY, G. A Prisoner of War. [juv.] 1895.
[A story of the time of Napoleon, 3/6 Blackie ; $1.25 Scribner, *N.Y.*]

COWPER, Frank. The Island of the English. [juv.] 1898.
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,, Queen Hortense [tr.]. 186-.
[Each $1 Appleton, *N.Y.*]

1803-5. PRATT, Ambrose. Franks, Duellist. 1900.

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1804. DOYLE, A. Conan. Uncle Bernac—see p. 101.

1805-20. TOLSTOY, *Count* L. *War and Peace [tr.]—see p. 411.
[Russian campaign.]

1806-15. BROOKS, Elbridge S. A Boy of the First Empire. [juv.] 1895.
[Napoleon, Fouché, etc., $1.50 Century Co., *N.Y.* ; 3/6 Partridge.]

1807-13. CARR, M. E. Love and Honour. 1901.
[6/- Smith & Elder ; $1.50 Putnam, *N.Y.*]

1809. WESTALL, William. With the Red Eagle—see p. 185.
[Invasion of Tyrol.]

,, A Red Bridal [*sequel*]—see p. 185. [Hofer.]

1812. YONGE, Charlotte M. Kenneth [juv.]. [Russian campaign.] 1850.
[5/- Parker ; $1 Appleton, *N.Y.*]

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[An English boy's adventures in the Great French War, 5/-, 2/6 Nisbet ; $1.50 Bradley, *Boston.*]

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[Peninsular War, Russian campaign, etc.]

1813. REUTER, Fritz. In the Year '13 [tr.]—see p. 385.

ERCKMANN and CHATRIAN. *The Conscript, or the Invasion of France [tr.]—see p. 359.

1814. ,, *The Blockade [tr.]—see p. 359.

1815. ,, *Waterloo [*sequel* to "Conscript"] [tr.]—see p. 359.

1814-5. BUCHANAN, Robert. The Shadow of the Sword—see p. 82. [Elba.]

1815. HUGO, Victor. *Les Misérables [tr.]—see p. 352.
[Waterloo from French side.]

CAINE, O. V. In the Year of Waterloo. [juv.] 1899.
[6/- Nisbet; $1.50 Bradley, *Boston.*]

1815-1871. THE RESTORATION AND THE EMPIRE.

1815-30. DUMAS, Alexandre. The Count of Monte Cristo [tr.]—see p. 348.

1795-1843. ,, The She-Wolves of Machecoul [tr.]—see p. 351.
[Duchesse de Berri's rising in 1832.]

1831-2. COLERIDGE, M. E. *The Fiery Dawn. 1901.
[The Duchesse de Berri, 6/- Arnold; $1.50 Longman, *N.Y.*]

c. 1840-8. RAWSON, Maud Stepney. Journeyman Love. 1902.
[6/- Hutchinson.]

1848. BRADDON, Mary E. Ishmael—see p. 80.
[Louis Philippe and Napoleon III.]

1848. ERCKMANN and CHATRIAN. A Man of the People [tr.]—see p. 360.

1848 *sqq.* ZOLA, Emile. *The Conquest of Plassans [tr.]—see p. 374.

,, The Mysteries of Marseilles—see p. 374.
[The Coup d'Etat.]

,, *His Excellency [tr.]—see p. 375. [Eugene Rouher.]

1870-1. ERCKMANN and CHATRIAN. The Story of the Plébiscite [tr.]—see p. 360.

1871. ,, A Campaign in Kabylia [tr.]. 1876.
[2/6 ($1), 2/-, 1/6, 1/- Ward & Lock.]

MURRAY, E. C. Grenville. The Member for Paris. 1871.
[France under Napoleon III., o.p., Smith & Elder.]

1870-1871. THE FRANCO-GERMAN WAR AND THE COMMUNE.

CHAMBERS, R. W. Lorraine; a romance. 1898.
[6/- Putnam; $1.25 Harper, *N.Y.*]

,, The Red Republic. 1895.
[The Paris Commune ($1.25), 6/- Putnam.]

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[6/- Macmillan; $1.25 Stokes, *N.Y.*]

COBB, J. Workman and Soldier. [juv.] 1879.
[Paris life during the Siege, 5/- Griffith; $1.50 Dutton, *N.Y.*]

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[3/6, 2/6, 2/- Chatto; $1.25, 30c. Harper, *N.Y.*]

DAUDET, Alphonse. Robert Helmont [tr.]—see p. 364.
[Siege of Paris.]

DEMPSTER, C. L. H. Iseulte—see p. 40.

1870-1. ERCKMANN and CHATRIAN. The Story of the Plébiscite [tr.]—see p. 360.

FARNINGHAM, Marianne. A Window in Paris. 1899.
[5/- J. Clark.]

GRANT, James. The Dead Tryst. 1883.

,, Six Years Ago. 1877.
[Each 2/- (80c.) Routledge.]

HENTY, G. A. The Young Franc-Tireurs. [juv.] 1871.
[Adventures in the Franco-Prussian War, 3/6 Griffith & Farran ($1 Dutton, *N.Y.*).]

,, A Woman of the Commune. [juv.] 188-.
["A tale of two Sieges of Paris," 3/6 White.]

KINGSLEY, Henry. Valentin. [juv.] 1872.
["A French Boy's Story of Sedan," 3/6 ($1.25), 2/- Ward & Lock.]

LUCAS, Annie. Leonie; and Within Iron Walls. [juv.] 1874.
[Two tales of the War, 4/- ($1.50) Nelson.]

LYTTON, *Lord*. The Parisians—see p. 29. [The Commune.]

MARGUERITTE, Paul and Victor. *The Disaster—see p. 370.
[Metz and Sedan.]

1868-70. "MERRIMAN, H. Seton." The Isle of Unrest—see p. 148. [Corsica.]

OXENHAM, John. John of Gerisau. 1902.
[Austro-Prussian and Franco-German Campaigns, 6/- Hurst & Blackett.]

PEARD, Frances M. The White Month—see p. 161.

PEMBERTON, Max. The Garden of Swords—see p. 162.
[Strasburg and Wörth.]

1870. POLLARD, Eliza F. Under the War Clouds. [juv.] 1894.
[3/6 Sunday School Union.]

"STRETTON, Hesba." Max Kromer. [juv.] 1870.
[Siege of Strasbourg, 1/6 R.T.S.; 75c. Dodd & Mead, *N.Y.*]

"STUART, Esmé." The Belfry of St. Jude. [juv.] 1880.
[2/6 S.P.C.K.; $1.25 Pott, *N.Y.*]

ZOLA, Emile. *The Downfall [tr.]—see p. 377.
[Sedan and the Commune.]

GERMANY.

EARLY AND MEDIÆVAL.

HAUSRATH, *Prof.* ["George Taylor"]. Jetta [tr.]—see p. 384.
[Heidelberg under the Romans.]

357. FREYTAG, Gustav. *Our Forefathers: Ingo [tr.]—see p. 384.
[Great migration.]

734. ,, *Our Forefathers: Ingraban [tr.]—see p. 384.

8th cent. HARDY, A. S. *Passe Rose—see p. 294. [Aix, *temp.* Charlemagne.]

10th cent. SCHEFFEL, J. von. Ekkehard [tr.]—see p. 386. [The Huns, etc.]

12th cent. MEREDITH, George. Farina—see p. 147.
[Cologne and Robber Barons of Rhine.]

c. 1208-12. JAMES, G. P. R. The Castle of Ehrenstein. 1847.
[3/6, 2/- (80c.) Routledge.]

c. 1273-91. BARR, Robert. The Countess Tekla—see p. 70.

,, The Strong Arm—see p. 71.

E 15th cent. EBERS, Georg M. Margery, a Tale of old Nuremberg [tr.]. 188-.
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[*Temp.* Catherine II.]

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HAGGARD, H. R., and LANG, A. The World's Desire—see p. 119.
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253-60. MOORE, Thomas. The Epicurean—see p. 16. [Worship of Isis.]

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1789-92. COBBAN, J. MacLaren. The Red Sultan—see p. 90. [Morocco.]

E 19th cent. MURRAY, *Hon.* C. A. Hassan; the Child of the Pyramid. 1857.
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B.C. 800. CRAWFORD, F. Marion. Zoroaster—see p. 279.
[Daniel, Belshazzar, etc.]

*c.*225-70 A.D. WARE, William. Zenobia—see p. 264.

E 5th cent. WEBB, *Mrs.* J. B. Julamerk. [juv.] 1848.
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[Haroun al Raschid.]

M 11th cent. DOLE, N. H. Omar the Tentmaker—see p. 285.
[Omar Khayyám.]

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